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STANDARD PIANO / GUITAR Magazine

The Genius Of Cy Coleman Back On Broadway

A World Premiere from his Brand New Show!

At My Side • Baby Dream Your Dream • The Best Is Yet To Come • Big Spender • Firefly • Hey, Look Me Over • If My Friends Could See Me Now • I'm Gonna Laugh You Out Of My Life • I've Got Your Number • Pass Me By • Real Live Girl • And More!

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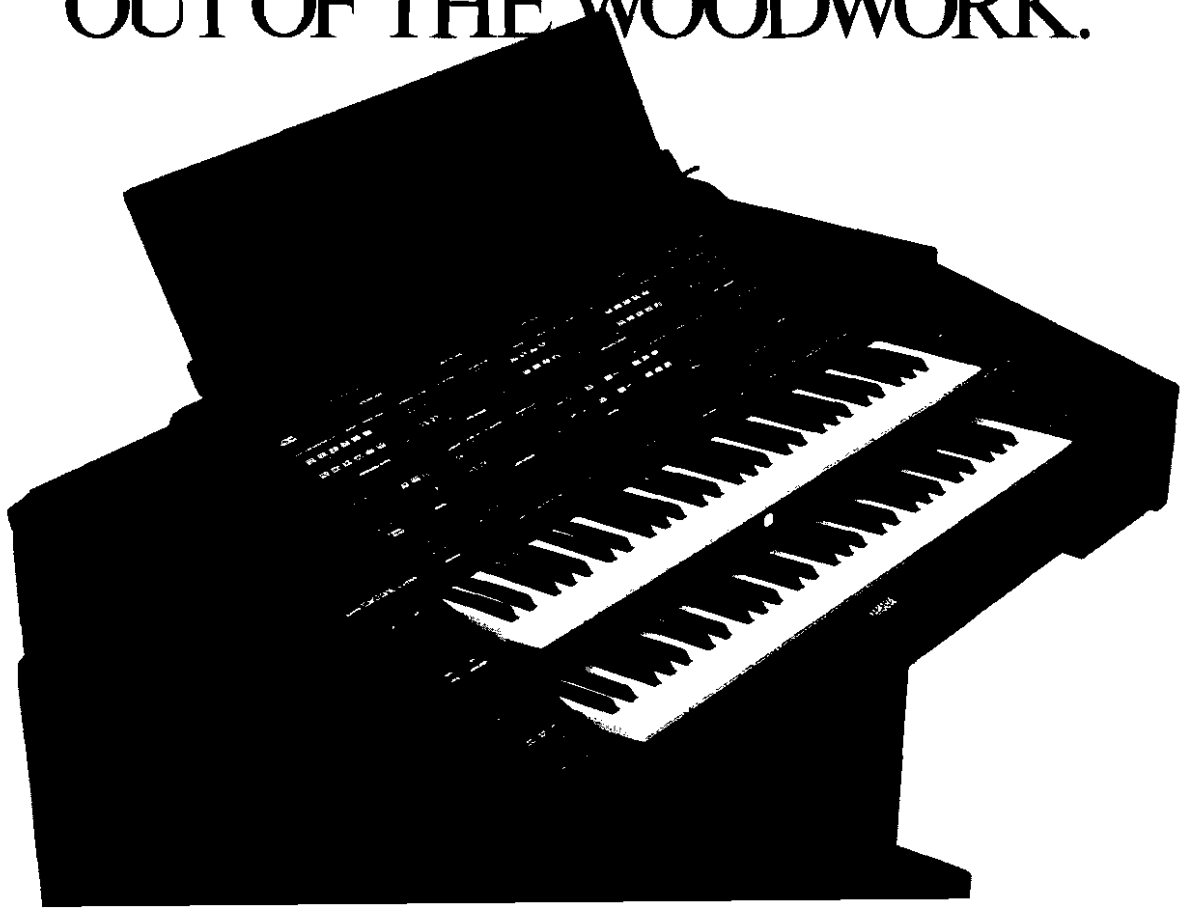

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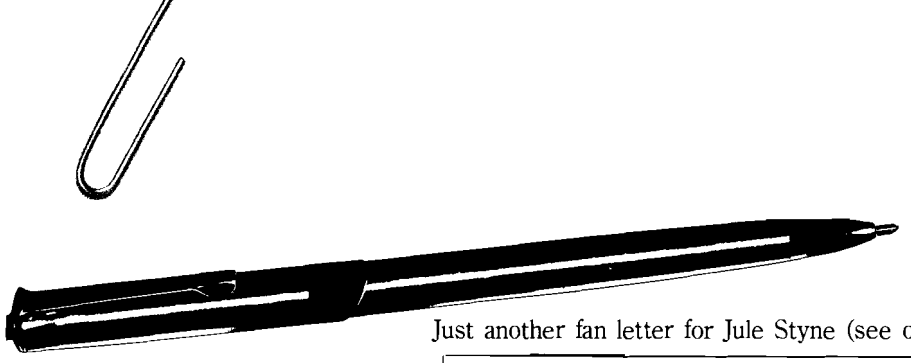


Just another fan letter for Jule Styne (see our last issue):

THE WHITE HOUSE

WASHINGTON

December 23, 1988

For everyone who loves Jule Styne's incomparable music, January 1989 is a truly special month. The 30th anniversary of his hit show Gypsy offers a welcome opportunity to celebrate Jule's wonderful contributions to our Nation, and Nancy and I are delighted to join in the applause.

Jule once summarized his philosophy of songwriting like this: "You gotta write for the people." And write for the people he has. From "Three Coins in a Fountain" to "Funny Girl," Jule has given us a string of unforgettable melodies that have captured the hearts of millions. As we look back on his busy life and countless successful works, America can be proud indeed to have produced an artist of the caliber of Jule Styne.

God bless you.

Ronald Reagan

My thanks to *SMM*. You said you'd keep after Ashley Miller to make some contributions to *Sheet Music* (March 1984), and you did. You can't imagine how pleased both my teacher and I were to find two of his arrangements in the November 1988 standard organ edition. I know our pleasure is shared by other subscribers because, as you so aptly put it, "Ashley Miller now brings his formidable arranging gifts to the organists of *Sheet Music Magazine*."

Aside from his obvious skills as both organist and arranger, a brief anecdote will, I think, show his warmth as a human being. Although I have never met him personally, in my book he's got to be "a nice guy."

Some years ago, we found several Ashley Miller arrangements and he quickly became one of our favorites. Not wanting to bother him personally, I wrote to his agent in New York for a list of his organ arrangements available in print. To my pleasant surprise, I received a long distance phone call from him one Saturday morning. He said it was easier to answer my inquiry by phone than to send me a letter since he was so busy just then. He apologized for any background clatter I might be hearing since he was busy preparing a late-morning breakfast for himself while talking to me on the phone. His information enabled me to locate several books of arrangements.

Thanks again, *SMM*, your persistence benefits all of us.

Sincerely,
Earl A. Seer
Woodbridge, Virginia

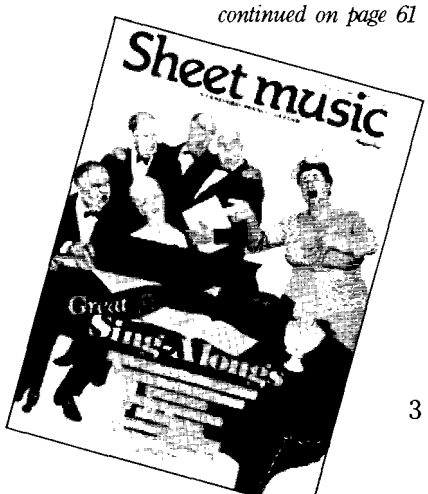
Just want to tell you how successful my ad was that I placed in your Classified Corner. The response was tremendous! I want to thank all of you who answered my plea for help and enjoyed meeting you through the mail. Your thoughtfulness is greatly appreciated.

Thank you, too, *Sheet Music Magazine*, for all the terrific songs. You should consider printing the song I was looking for, *Huggin' and Chalkin'*, Clancy Hayes/Kermit Goell, because I got several requests for a copy.

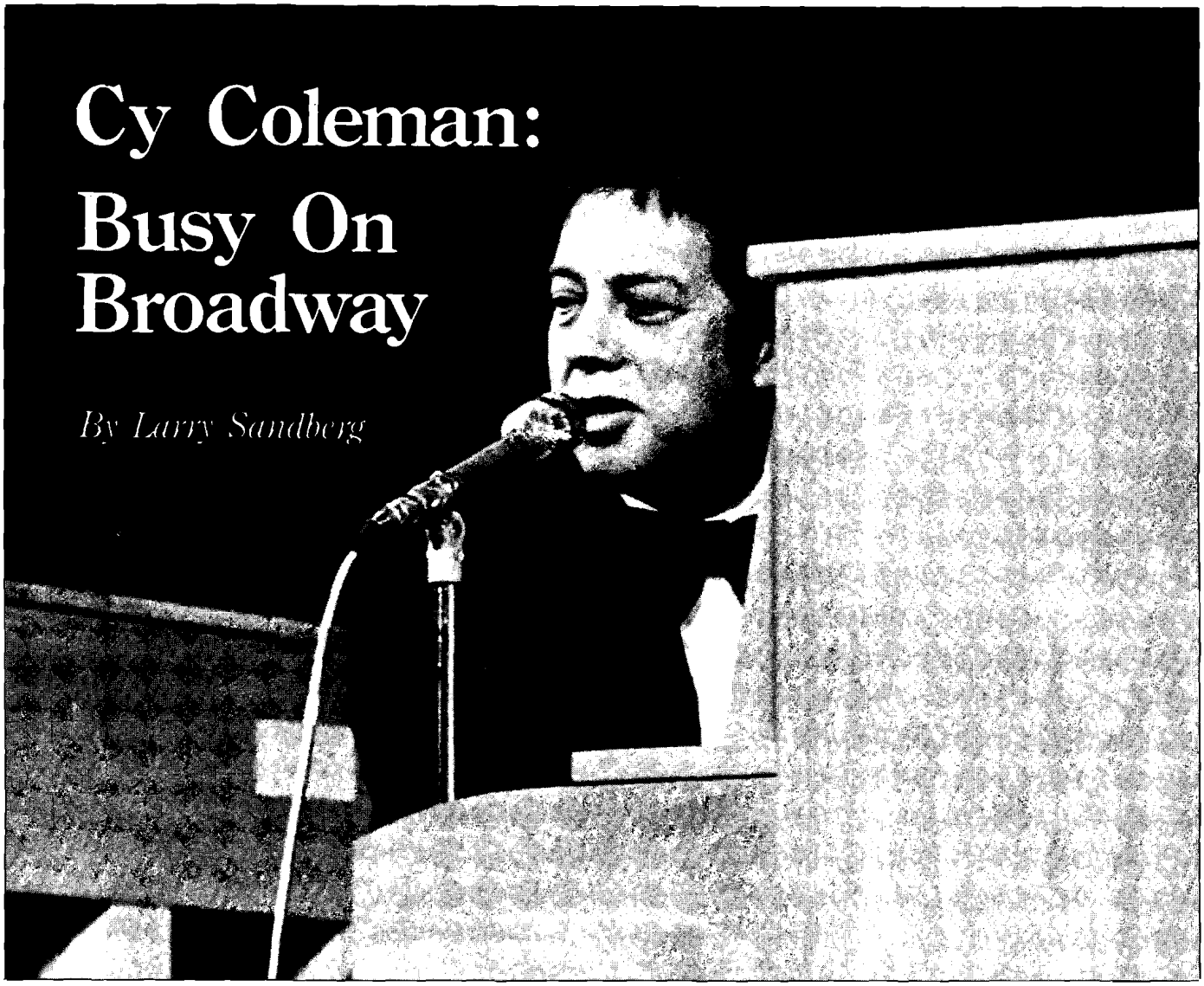
Sincerely,
Ellen Lloyd
Aransas Pass, Texas

You have a marvelous magazine. When I played the piano at a nursing home in my home town, all of the residents appreciated the older songs that you publish in your magazine. While reading the Mailbox in the January/February 89 issue, I noticed that a couple of subscribers were outraged because of the cover of the November '88 issue. Therefore, I don't suppose that you would mind an opposing point of view? I didn't think so.

I thought that the cover was hilarious,

continued on page 61

Cy Coleman: Busy On Broadway

By Larry Sandberg



The only thing off-Broadway about composer/songwriter Cy Coleman's career is his office – and it's only one short city block off Broadway at that, a few minutes' stroll south of Carnegie Hall, in the heart of New York's music district.

Walk into the offices of Notable Music (as Coleman calls his publishing firm), and you'll be struck immediately by the friendly elegance and personality of a workspace gradually created over a quarter of a century: the patina of leather, the glow of antique wood, the warmth of oriental carpets, a collection of awards, photos, posters, and other memorabilia that reflect the achievements of a lifetime.

But this home-away-from-home is the very busy working quarters for Coleman (who also composes at his residence), general manager Eric Colodne, and staffer Terrie Curran. So there's desk space, and files and piles of records, tapes, and music, and an old upright piano right out of some Hollywood set-designer's dream of Tin Pan Alley. There's also studio-quality sound equipment for Coleman to record his own songs, singing in his own style, and sometimes tailoring a specific version to suit a Frank Sinatra, Peggy Lee, or Tony Bennett. And now – since *Barnum* hit Broadway – there's had to be some space made for Coleman's production operations as well.

Coleman has been producing some of his own shows lately. It seems that

. . . an old upright piano right out of some Hollywood set-designer's dream of Tin Pan Alley.

Broadway is just like anyplace else these days: if you want something to get done, you gotta do it yourself. And producing isn't even a job he *likes*. It means dealing with everyone else's problems, as if he, as composer, has none of his own. (But listening to him describe it, it seems he's taking it in stride.) It means that Cy Coleman, producer, has to negotiate down Cy Coleman, composer. (But he's philosophical; he knows how to laugh at the world's craziness.) Worst of all, it means "taking up too much of my time." (This seems to be what annoys him most.)

But ask him if producing affects his creativity and the answer is emphatic. "No, no, no. Those are two different places. I'm very concentrated when I go for it. That's why I can do this. When I get to work on a show, it doesn't take me long to get into it."

The answer is emphatic but Coleman's voice is unruffled, matter-of-fact, sounding a little like your favorite uncle, maybe. And maybe it's for just those *two* reasons, the concentration and the matter-of-factness both, that Cy Coleman has earned all his success and recognition.

Concentrate, if you will on these matters of fact: three Emmys, a Tony, a couple of Drama Desk Awards, a dozen Grammy nominations (and one for the Oscar), a wallfull of citations for public service . . . and the list could go on. Concentrate on a catalog of songs recorded by Satchmo, Streisand, Sinatra, Garland, Crosby, Kostelanetz, Fitzgerald, Simone, Mathis . . . and the list could go on. Concentrate on the music of Broadway: *Sweet Charity, Seesaw, I Love My Wife, Wildcat, Barnum, On The Twentieth Century, Little Me.* The Music of Cy Coleman.

. . . a new musical opening this month, "Welcome To The Club!"

It's easy to imagine Coleman accepting his awards as matter-of-factly as he speaks, since he recognizes his own gifts with no more than a friendly and grateful nod of acceptance. Occupied for the greater part with composing and producing, he has less time for his secondary career as a performing and recording pianist (whether with his jazz trio, in symphonic pops performances, or in joint jazz/classical projects of his own devising with Byron Janis, concert pianist and old friend). But when a major performance does come up, he'll take only two days to prepare . . . and even less for a smaller gig. Amazing to you and me, but to Coleman merely a convenience, like his ability to concentrate, "It's a real asset . . . it allows me to do what I'm doing."

Maybe one reason Coleman can be so comfortable with his talent is that it's been there as long as he can remember. Now approaching sixty, he was only six when he began a three-year series of piano recitals at Carnegie Hall, Steinway Hall, and Town Hall. A student of the well-known piano teachers Rudolph Gruen and Adele Marcus, he went on to study at New York's High School of Music and Art and the New York College of Music.

But a career performing the classics was not for him. While fellow Marcus student Byron Janis pursued a concert career, Coleman was playing a jazz gig at the Copacabana night club and edging into a composing career with song spots in *John Murray Anderson's Almanac,* the review that for many years highlighted the hottest rising talents in New York.

There's a good story from around this time of Coleman's life. His buddy Byron Janis was having trouble finding a landlord who'd let him have a piano, so Coleman got him a place next door in his thin-walled show-biz apartment building on the West Side. (Wally Cox, Marlon Brando, and producer Abby Mann are among those Coleman remembers among the other residents and hangers-on.) Coleman would come home after the Copa gig at three in the morning and then stay up to jam for a while with whatever other musicians he'd bring along. Then to bed . . . just about the time a sleepless Janis on the other side of the wall was rising in order to begin his own rigorous practice schedule, beginning at half-past eight. Somehow the two of them remained friends. Early friendship, like early talent, is hard to shake.

. . . a catalog of songs recorded by Satchmo, Streisand, Sinatra, Garland, Crosby, Kostelanetz, Fitzgerald, Simone, Mathis and many more . . .

His living quarters may have become more substantial since those days, but the once-prodigy continues to turn out a prodigious amount of work. The TV studios want his talent – he recently did a Bob Hope special. His latest project with Byron Janis is a concert and recording of classical works, with each man contributing his own style to both the keyboard solos and orchestral arrangements. And a full schedule of commitments – meetings, engagements and overseeing productions – takes him to France, London, Florida, and, of course, the Coast.

But stage music is dearest to his heart, so Coleman is always working on musicals: "They just don't happen as fast as you'd like them to happen, so if you want to work you just write." Nonetheless, he's got no fewer than three shows in the works right now: *Welcome to the Club,* written with A. E. Hotchner and opening this month (about a bunch of guys in alimony jail, "a sort of Club Fed," he says), *Thirteen Days to Broadway* (written with Russell Baker, the man who can make *The New York Times* funny), and *Ziegfield Follies Presents Will Rogers* (written with Betty Comden and Adolph Green. The big number is "I Never Met A Man I Didn't Like." How can you lose?

. . . three Emmys, a Tony, Drama Desk Awards, an Oscar nomination and a dozen Grammy nominations.

While this is going on, Coleman is also at work on the Sidney Lumet film *A Family Affair,* with Dustin Hoffman, Sean Connery, and Matthew Broderick. It's a piece of cake, it seems, since Lumet's actually given him several months' notice on the project, instead of the ten days he had for *Garbo Talks.* (There's that famous concentration again!) And he's also developed an original presentation based on his own works, "The Coleman Collection," in which he has recently appeared as soloist with many of the leading symphony orchestras in North America.

What else? Well, there *is* one more project that he really wants to get to. It's a piece, perhaps a sonatina, for flute, piano (himself) and orchestra that Jean-Pierre Rampal has asked him to write. But that's a *big* job. He's going to have to clear some time for it: "I've got to pull that one out of the air; there's no clue as to what I'm going to do." It seems that some *real* concentration is going to have to be involved this time . . . as if everything else just comes out of his pocket.

It must be a pretty magic pocket.

From Cy Coleman's Photo Album . . .

1. Being congratulated at the Kennedy Center in Washington, D.C. by Barbara and George Bush; l. to r., Dee Hoty, Stacy Keach, Cy Coleman and Mark Bramble. 2. Rehearsing with Shirley MacLaine.

1

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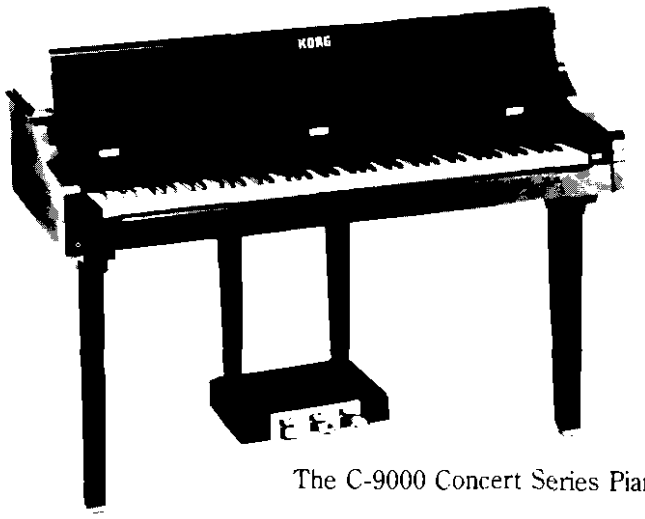
3. At the piano with longtime friend Byron Janis. Showing her appreciation is French entrepreneur Yanou Collart.
4. Performing on Australian TV with Michael Parkinson.
5. Putting the squeeze on Chita Rivera, with a hand from Tony Bennett. 6. From the show "On The 20th Century" Top row, l. to r., Imogene Coca, Judy Kaye, John Callum and Kevin Kline. Standing are Adolph Green and Betty Comden who wrote the book and lyrics with composer Cy Coleman. 7. A young Cy Coleman with lyricist Carolyn Leigh.

7

Electronic Keyboard Update



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The C-9000 Concert Series Piano provides beauty for the eyes and ears. Its approximate retail price is $6,500.00. For more information contact your local Korg dealer, or

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You have three Big Power Keyboards to choose from in the new Yamaha ME Series: the ME-55A, ME-35A and ME-15A. Each model offers a host of easy-to-operate features that give you a huge range of musical choices: you can play everything from screaming rock and swinging jazz to subtle ballads and classical masterpieces.

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The C-600 and C-800 both offer MIDI implementation to meet all desired necessities.

These two new Concert Series pianos have the same design style as the current Concert Series models, but the lower price offers great value for the dollar. The C-600 retails for approximately $1,250.00, and the average price for the C-800 is $1,650.00. For more information on these lower priced Concert Series Pianos from Korg, contact your local dealer or –

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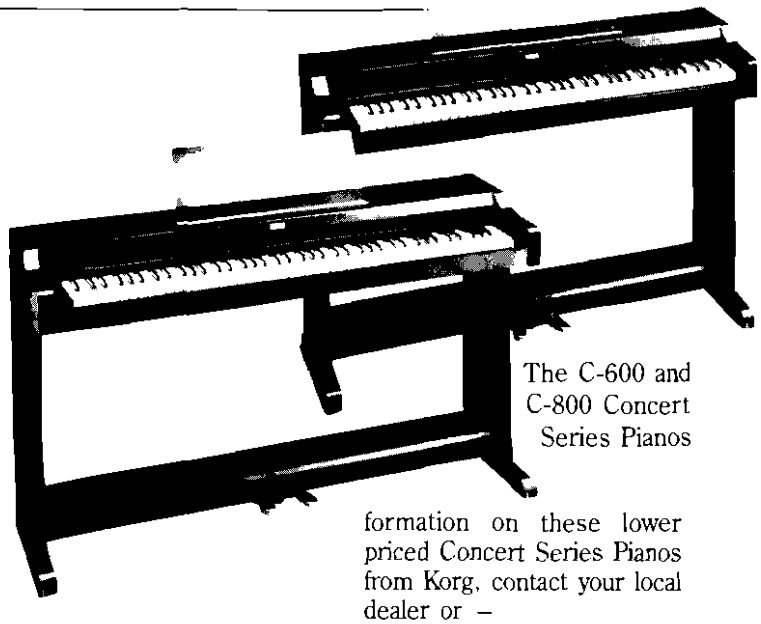

The C-600 and C-800 Concert Series Pianos

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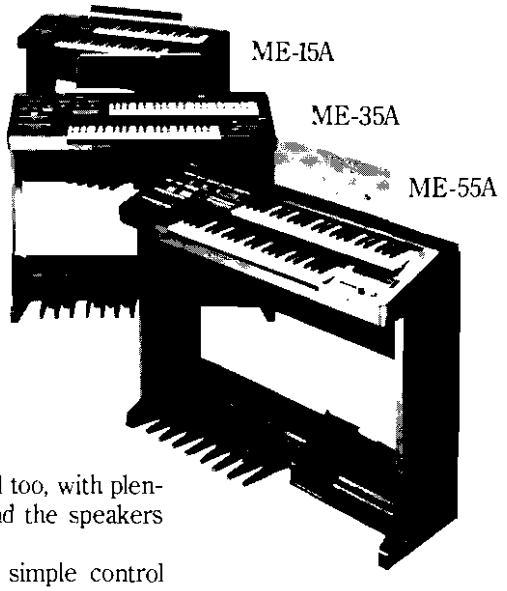

dynamic sound too, with plenty of power and the speakers to handle it.

Each has a simple control panel for easy operation; anyone can master it almost immediately.

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And each features easy-play auto-accompaniment systems that give you a complete backup band.

The ME-55A and ME-35A also feature the versatile Multi-Menu – a master cylinder full of hidden features, including a chord sequencer for programming the chord patterns and rhythms for entire songs.

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The new ME Series Electones have an entire orchestra's worth and more of FM voices – everything from traditional string and bass ensembles, pipe organ, harpsichord, flugelhorn and timpani to electric piano, electric bass, electric guitar, and cosmic brass.

The ME-55A and ME-35A feature more than two dozen voices. For simple operation, only a few of these voices are located on the control panel. The rest are on the Multi-Menu cylinder, from where they can easily be transferred to any voice section – even the pedals. The ME-15A has more than a dozen voices. Besides the ten located on the panel, the unique Voice Menu has seven more that you can transfer to any voice section.

All models have easy-play auto-accompaniment systems that provide the power of a small ensemble, or even a large orchestra. And since all models are equipped with MIDI jacks, there is virtually no limit to their expansion capabilities – they can control or be controlled by other MIDI-equipped synthesizers, tone generators, drum machines, and even computers. You can connect the ME to a home computer for hi-tech learning, composing and arranging. Because of MIDI, the computer can play the ME Electone all by itself!

Approximate prices for this ME series range from $1,800.00 to $3,000.00. For more information, contact your local Yamaha dealer or –

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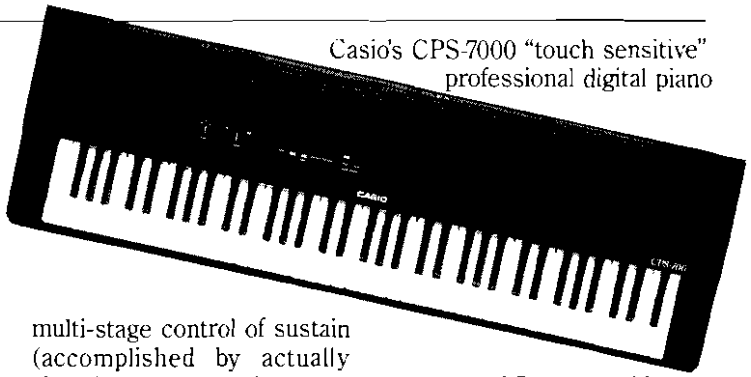
The New Casio CPS-700 Keyboard Features Realistic Piano Sound



Casio's CPS-7000 "touch sensitive" professional digital piano

Casio, Inc. has introduced a new digital electronic six-octave keyboard designed to produce highly realistic piano sounds.

According to Robert Larsen, Senior Vice President of Casio's Electronic Music Instrument Division, "the keyboard's piano tone can hardly be distinguished, if at all, from the sound of an acoustic piano."

The Casio CPS-700 is a 76-key, 16-note polyphonic keyboard featuring Touch Response to accommodate the most delicate and sensitive keyboard dynamics. It utilizes an advanced PCM sound source based on the latest 12-bit sampling technology. The sound source provides five built-in tones: piano, harpsichord, vibraphone, electric piano, and pipe organ.

The CPS-700 contains 45 classical auto-play demonstration tunes from baroque composers such as Beethoven, Bach, Chopin, Mozart and others. It is possible to set the tunes for auto-play and play along with them.

The keyboard's advanced damper pedal design allows multi-stage control of sustain (accomplished by actually changing the sound source envelope according to the degree of pedal depression). The sustain effect requires the optional sustain pedals SP-1 or SP-10.

The CPS-700 features MIDI and permits connection with other MIDI instruments, sound sources, sequencers, and personal computers.

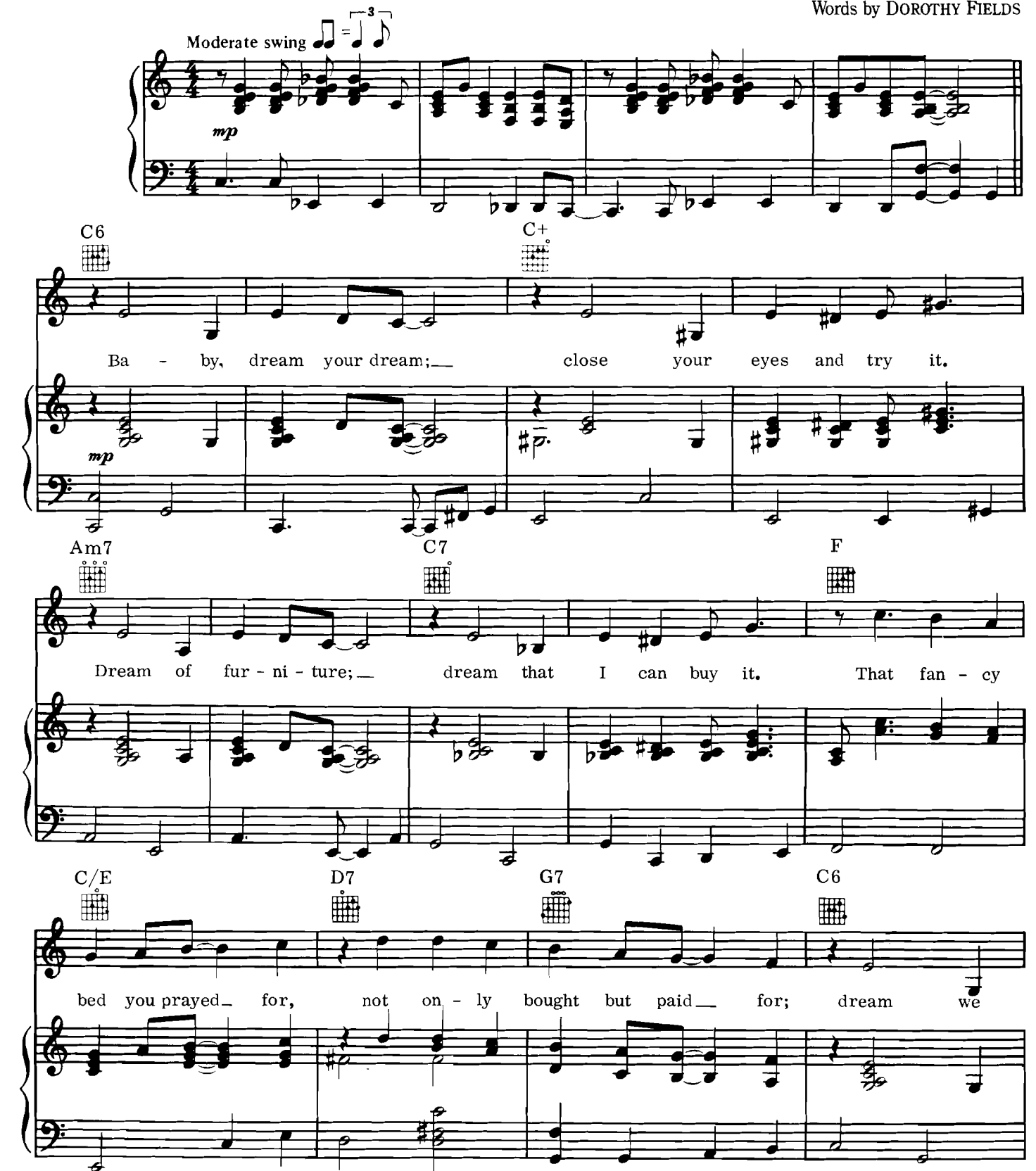
The keyboard has a line out jack, MIDI IN/OUT terminals, AC adaptor jack, damper pedal jack, and phone jack. It can operate on AC power (with optional AD-5 AC adaptor), DC (six D size manganese dry batteries), and car battery (requires optional CA-5 car adaptor).

The Casio CPS-700 has a suggested retail price of $799.00. For more information, contact your local Casio dealer or –

Casio, Inc.
570 Mt. Pleasant Avenue
P.O. Box 7000
Dover, New Jersey 07801

Baby Dream Your Dream

This was just one of several hit songs in the 1966 show Sweet Charity, *starring Gwen Verdon at the old Palace Theatre. The great success of this show brought about the transformation of the historic vaudeville theatre, the Palace, to a legitimate Broadway house. Tony Bennett had the hit record.*

Music by CY COLEMAN
Words by DOROTHY FIELDS

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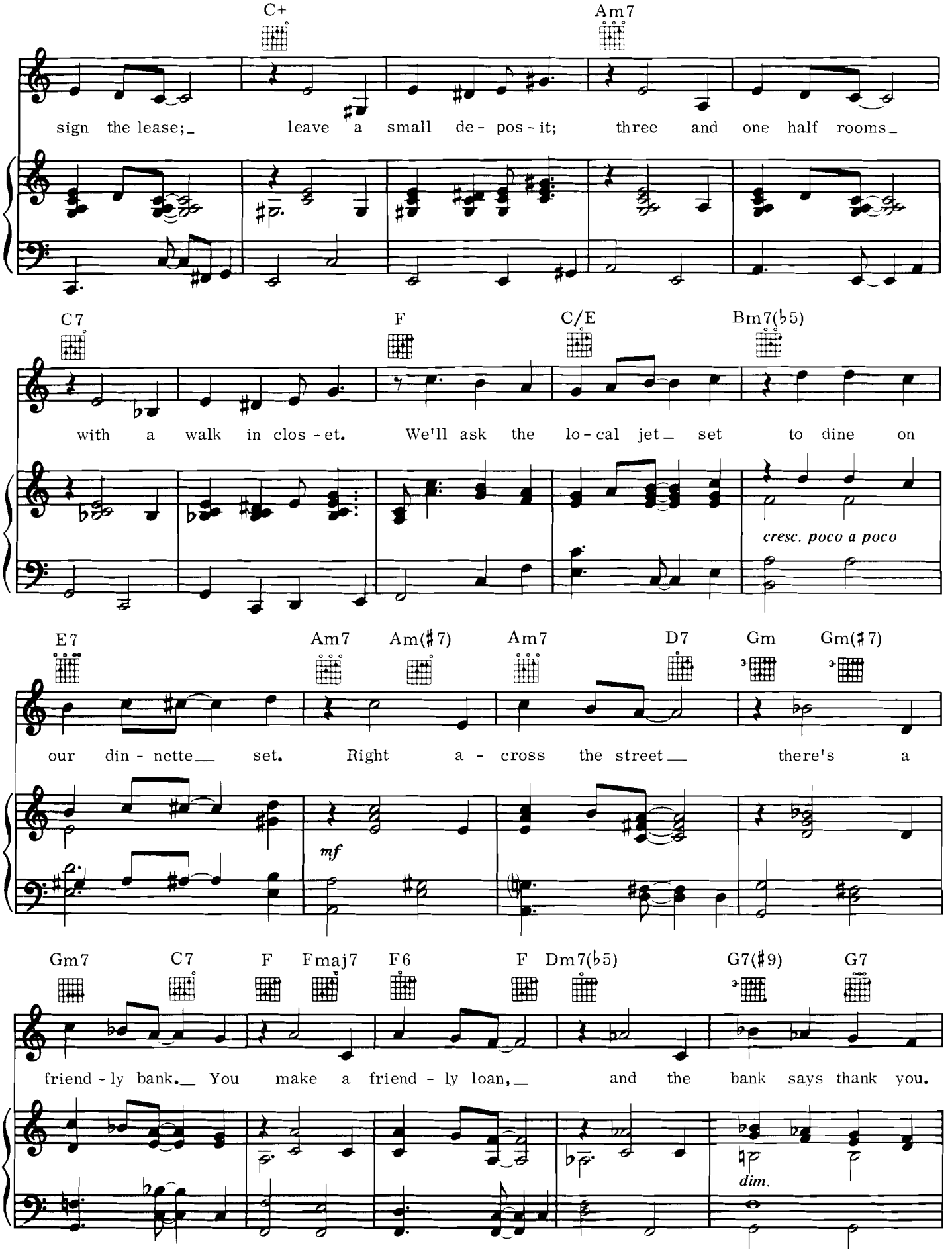
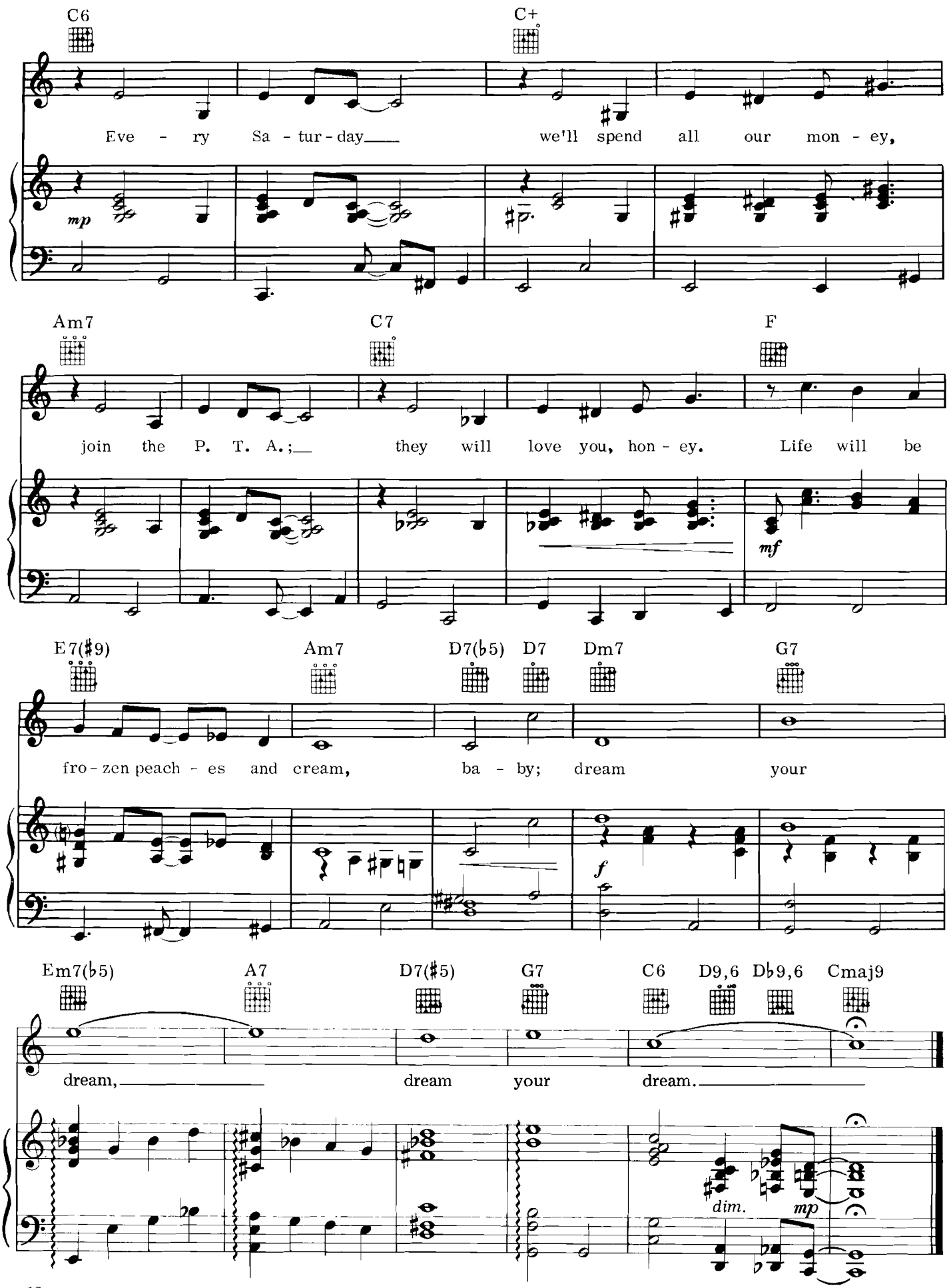

C+
Am7
sign the lease; leave a small de- pos- it; three and one half rooms
C7
F
C/E
Bm7(♭5)
with a walk in clos- et. We'll ask the lo- cal jet set to dine on
cresc. poco a poco
E7
Am7
Am(♯7)
Am7
D7
Gm
Gm(♯7)
our din- nette set. Right a- cross the street there's a
mf
Gm7
C7
F
Fmaj7
F6
F
Dm7(♭5)
G7(♯9)
G7
friend- ly bank. You make a friend- ly loan, and the bank says thank you.
dim.

C6
C+
Eve - ry Sa - tur - day we'll spend all our mon - ey,
mp
Am7
C7
F
join the P. T. A.; they will love you, hon - ey. Life will be
mf
E7(♯9)
Am7
D7(♭5)
D7
Dm7
G7
fro - zen peach - es and cream, ba - by; dream your
f
Em7(♭5)
A7
D7(♯5)
G7
C6
D9,6
D♭9,6
Cmaj9
dream, dream your dream.
dim.
mp

Peggy Lee

Big Spender

1969 saw the block-buster film version of Sweet Charity *nominated for an Oscar. It featured Shirley MacLaine, Sammy Davis and Chita Rivera. Peggy Lee's recording has become a standard.*

Music by CY COLEMAN
Words by DOROTHY FIELDS

Moderately, with a beat

mf

Dm Bb

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, A

mp

E7 A7 Dm

real Big Spend-er, good look-ing, so re-fined. Say,

Bb7 A7+5 Dm

would-n't you like to know what's go-ing on in my mind? So let me get right to the point,

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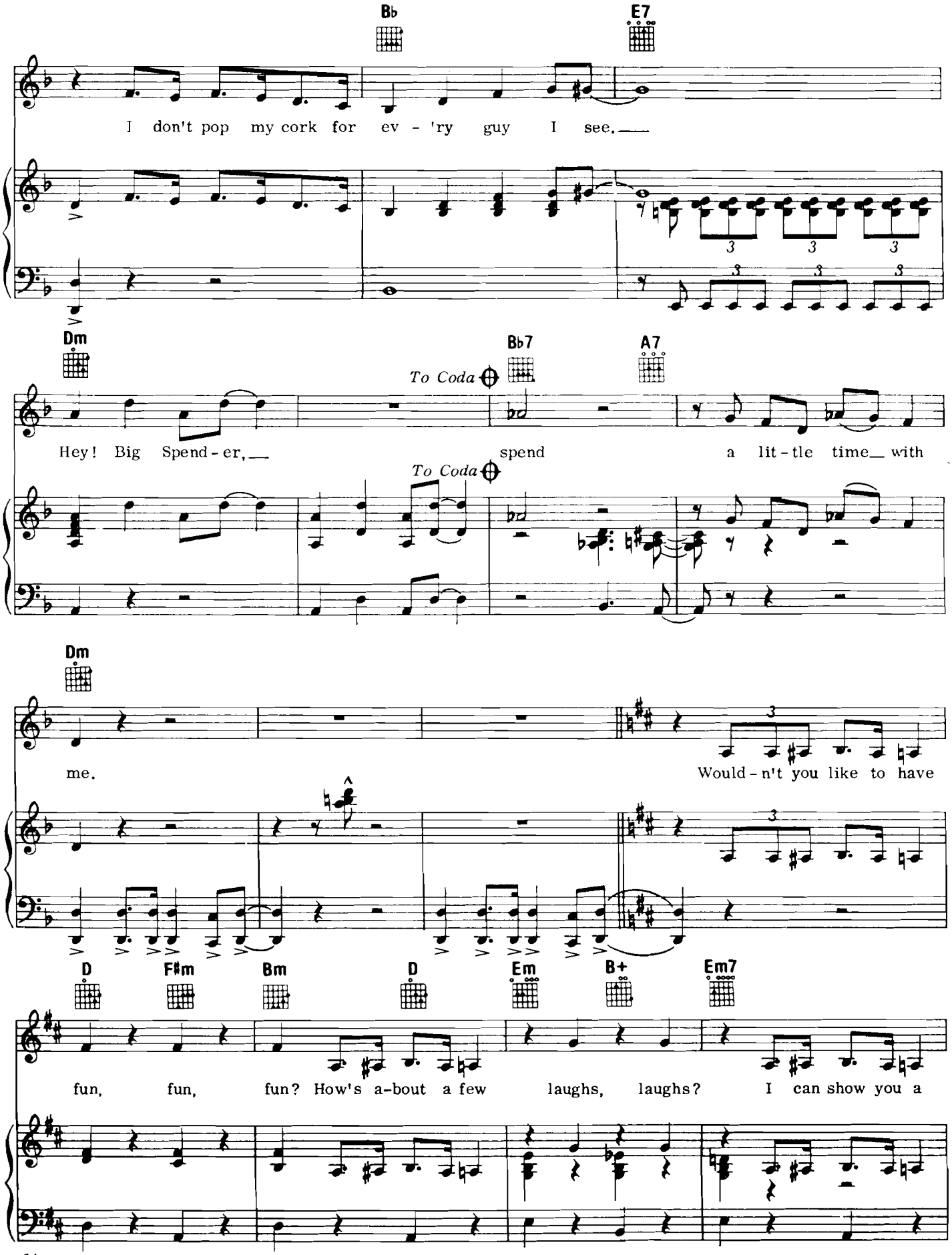
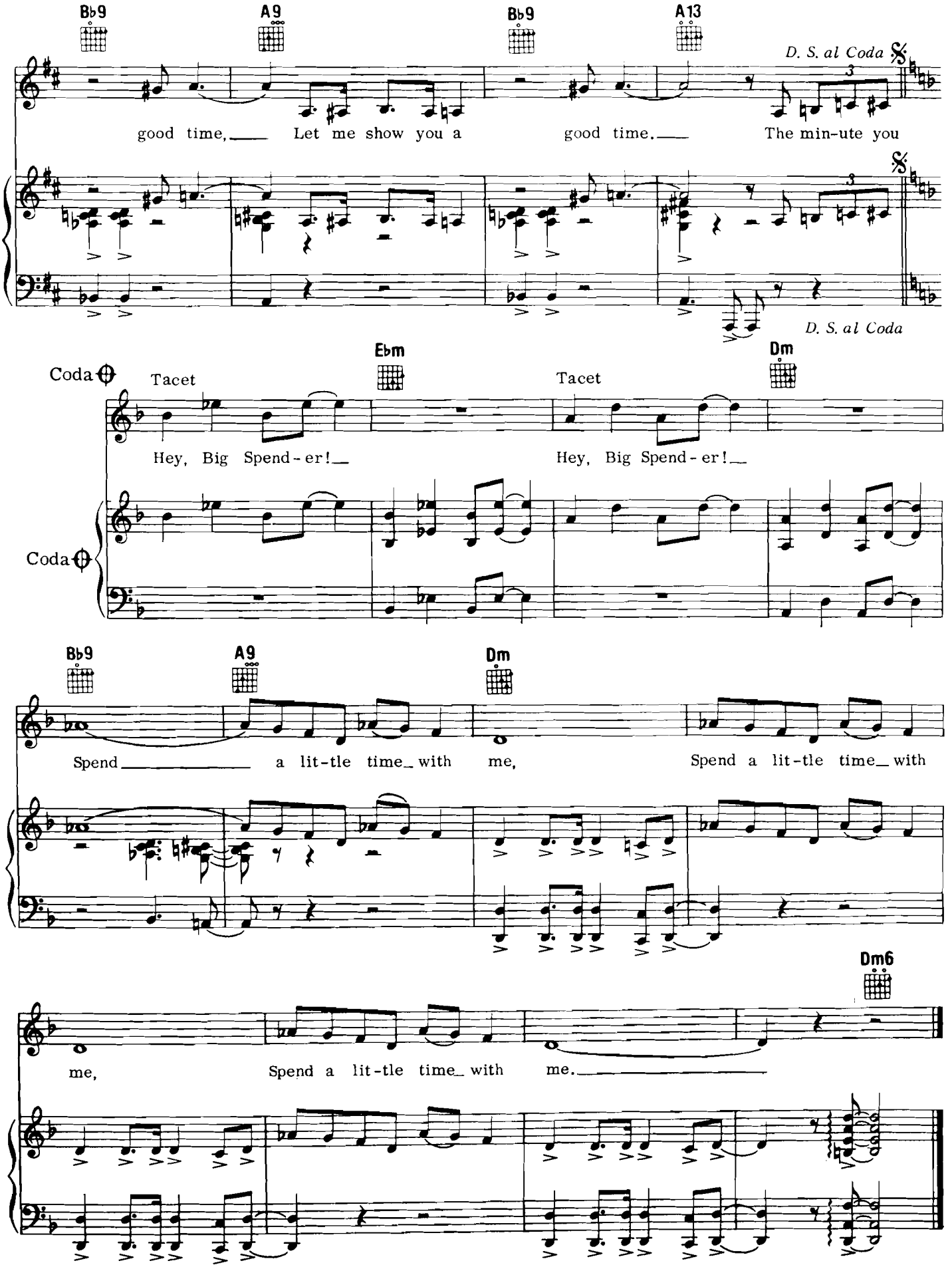
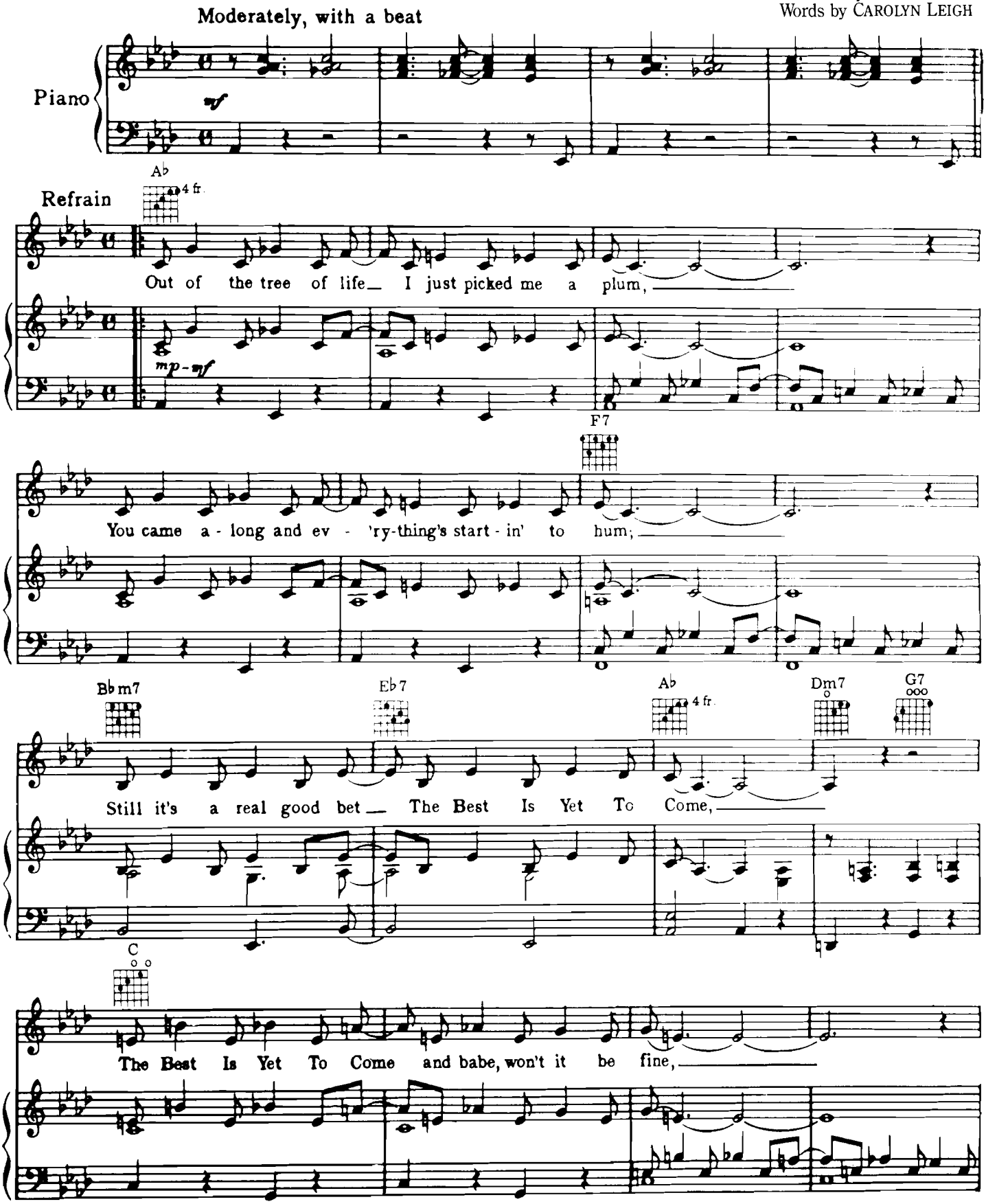

B♭
E7
I don't pop my cork for ev - 'ry guy I see.
Dm
B♭7
A7
To Coda
Hey! Big Spend - er,
spend a lit - tle time with
To Coda
Dm
me.
Would - n't you like to have
D
F♯m
Bm
D
Em
B+
Em7
fun, fun, fun? How's a-bout a few laughs, laughs? I can show you a

Bb9
A9
Bb9
A13
D. S. al Coda
good time, Let me show you a good time. The min-ute you
D. S. al Coda
Coda
Tacet
Ebm
Tacet
Dm
Hey, Big Spend-er! Hey, Big Spend-er!
Coda
Bb9
A9
Dm
Spend a lit-tle time with me, Spend a lit-tle time with
Dm6
me, Spend a lit-tle time with me.

The Best Is Yet To Come

One of the truly classic songs from the Coleman/Leigh collaboration. Both Ella Fitzgerald and Tony Bennett had successful recordings of this gem.

Music by CY COLEMAN
Words by CAROLYN LEIGH

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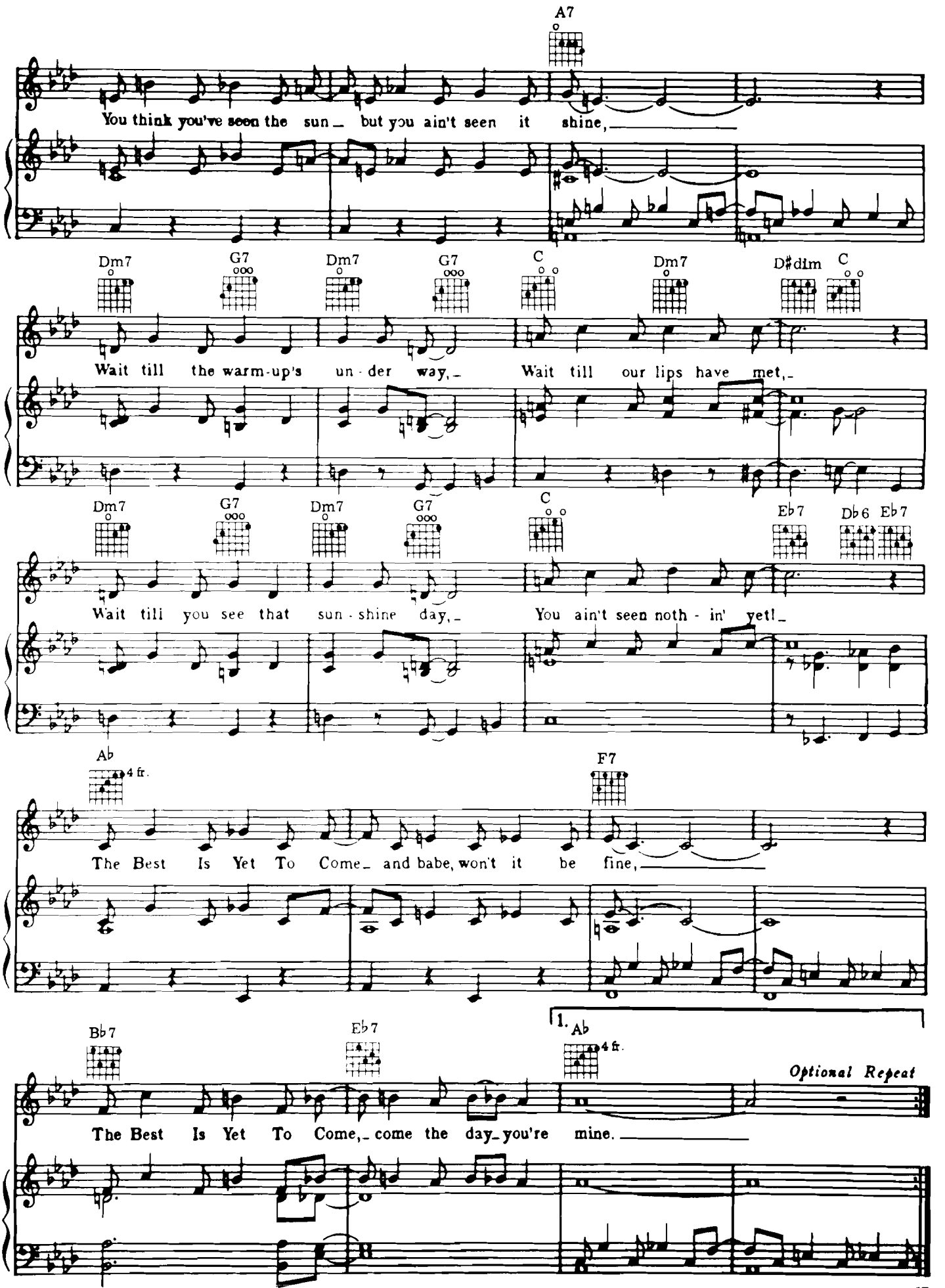
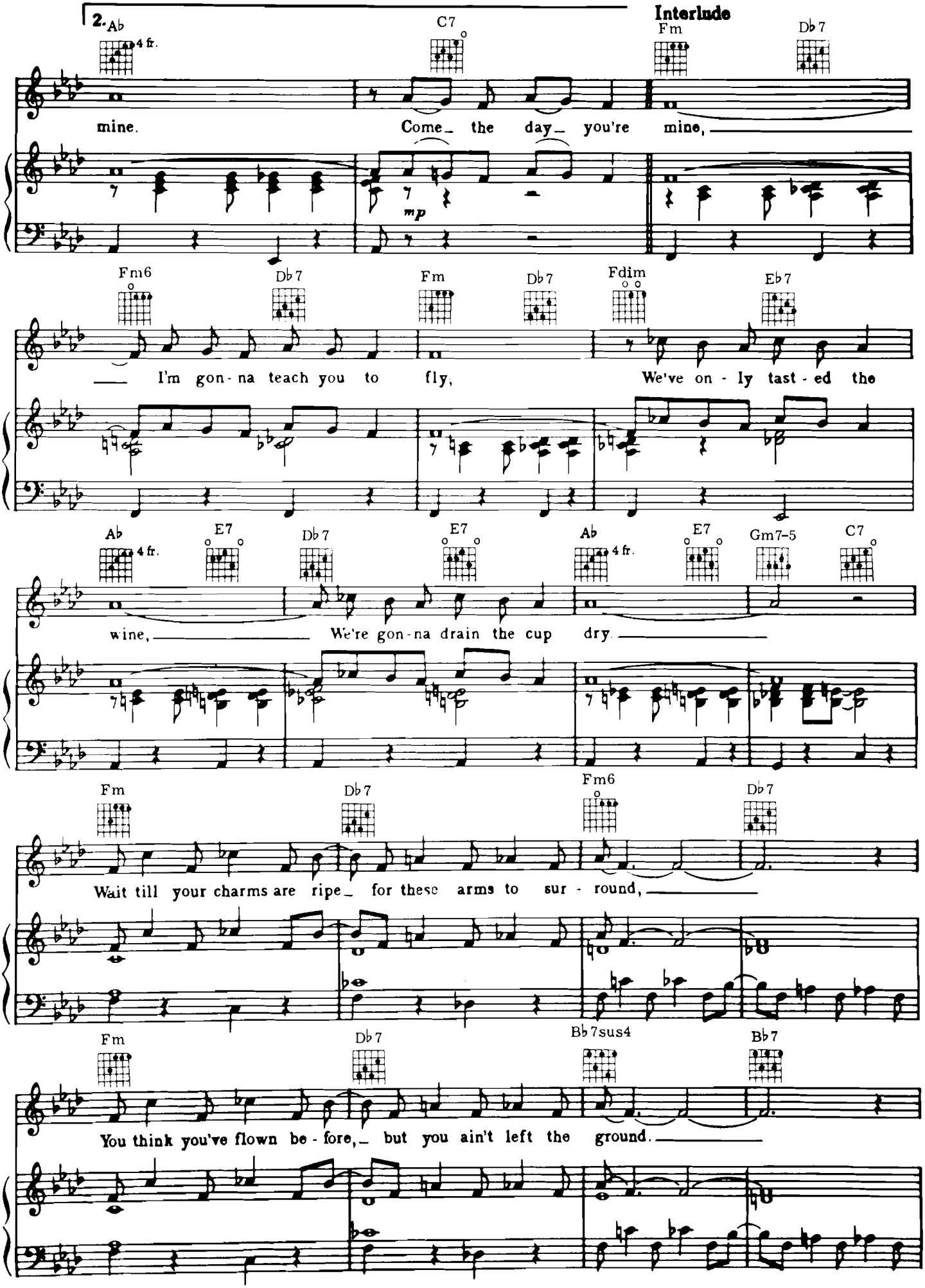
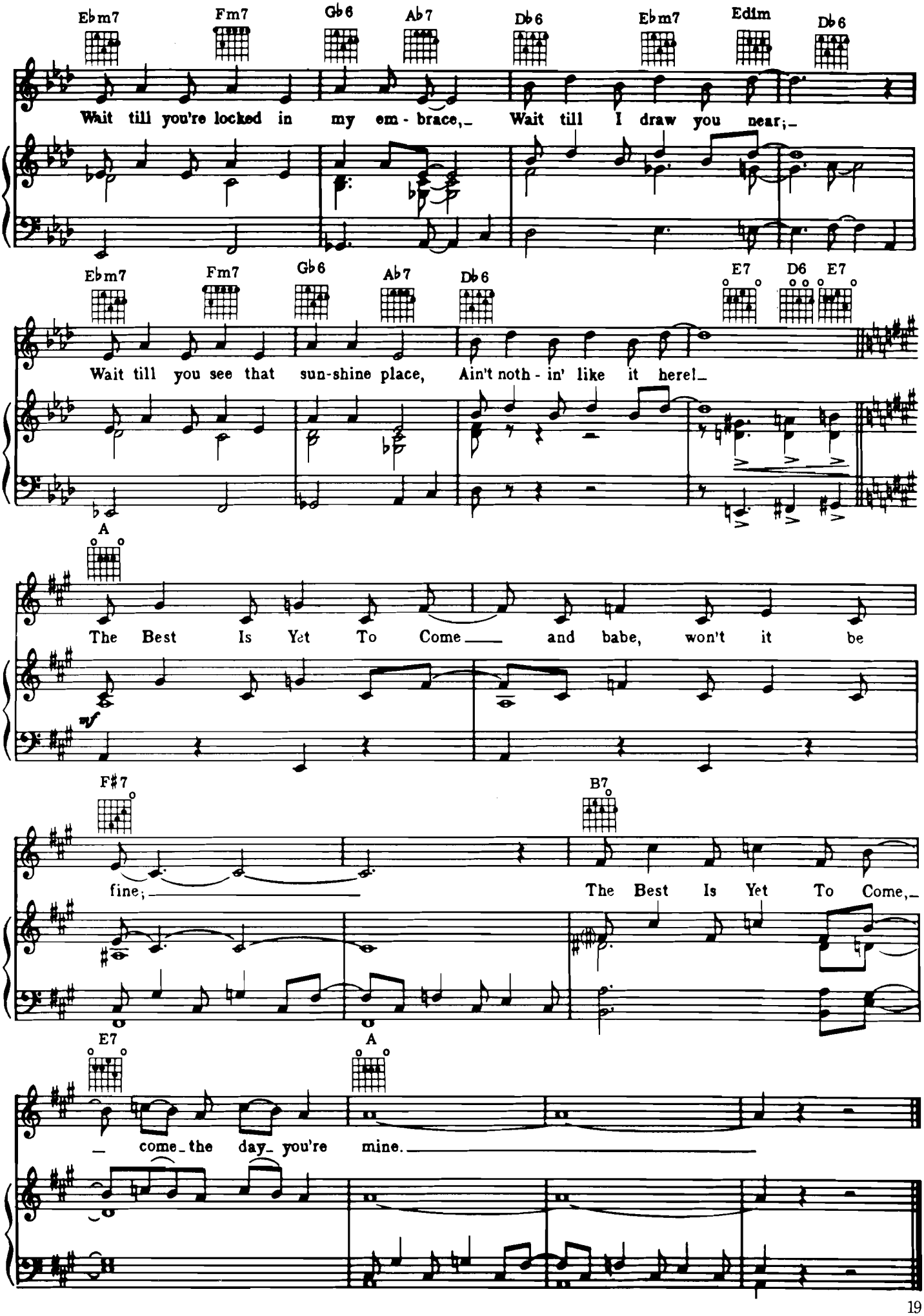
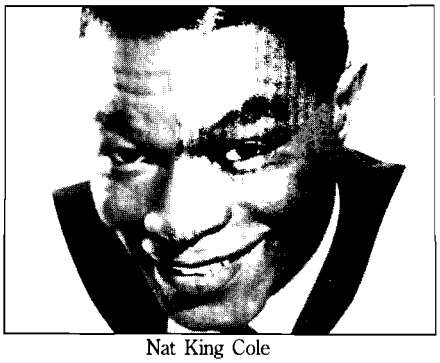

A7
You think you've seen the sun_ but you ain't seen it shine,
Dm7 G7 Dm7 G7 C Dm7 D♯dim C
Wait till the warm-up's un - der way,_ Wait till our lips have met,_
Dm7 G7 Dm7 G7 C Eb7 Db6 Eb7
Wait till you see that sun - shine day,_ You ain't seen noth - in' yet!_
Ab 4 fr. F7
The Best Is Yet To Come_ and babe, won't it be fine,
Bb7 Eb7 1. Ab 4 fr.
Optional Repeat
The Best Is Yet To Come,_ come the day_you're mine.

2.
Ab
4 fr.
C7
Interlude
Fm
Db7
mine.
Come_ the day_ you're mine,
mp
Fm6
Db7
Fm
Db7
Fdim
Eb7
I'm gon - na teach you to fly,
We've on - ly tast - ed the
Ab
4 fr.
E7
Db7
E7
Ab
4 fr.
E7
Gm7-5
C7
wine,
We're gon - na drain the cup dry.
Fm
Db7
Fm6
Db7
Wait till your charms are ripe_ for these arms to sur - round,
Fm
Db7
Bb7sus4
Bb7
You think you've flown be - fore,_ but you ain't left the ground.

Ebm7 Fm7 Gb6 Ab7 Db6 Ebm7 Edim Db6
Wait till you're locked in my em - brace, Wait till I draw you near;
Ebm7 Fm7 Gb6 Ab7 Db6 E7 D6 E7
Wait till you see that sun-shine place, Ain't noth - in' like it here!
A
The Best Is Yet To Come and babe, won't it be
mf
F♯7 B7
fine; The Best Is Yet To Come,
E7 A
come the day you're mine.



Nat King Cole

I'm Gonna Laugh You Out Of My Life

Who can ever forget the sensational recording of this superb song by Nat "King" Cole in 1956!

Music by CY COLEMAN
Words by JOSEPH ALLEN MCCARTHY

Slow with expression

poco agitato decresc.

f (opt.)

rit.

Fmaj7 A♭dim Gm7

I'm gon-na laugh you right out of my life,

a tempo
mp - mf *legato*

C7 C7-9 Am7 F A♭9

laugh and for-get this af - fair. Guess I was fool - ish to

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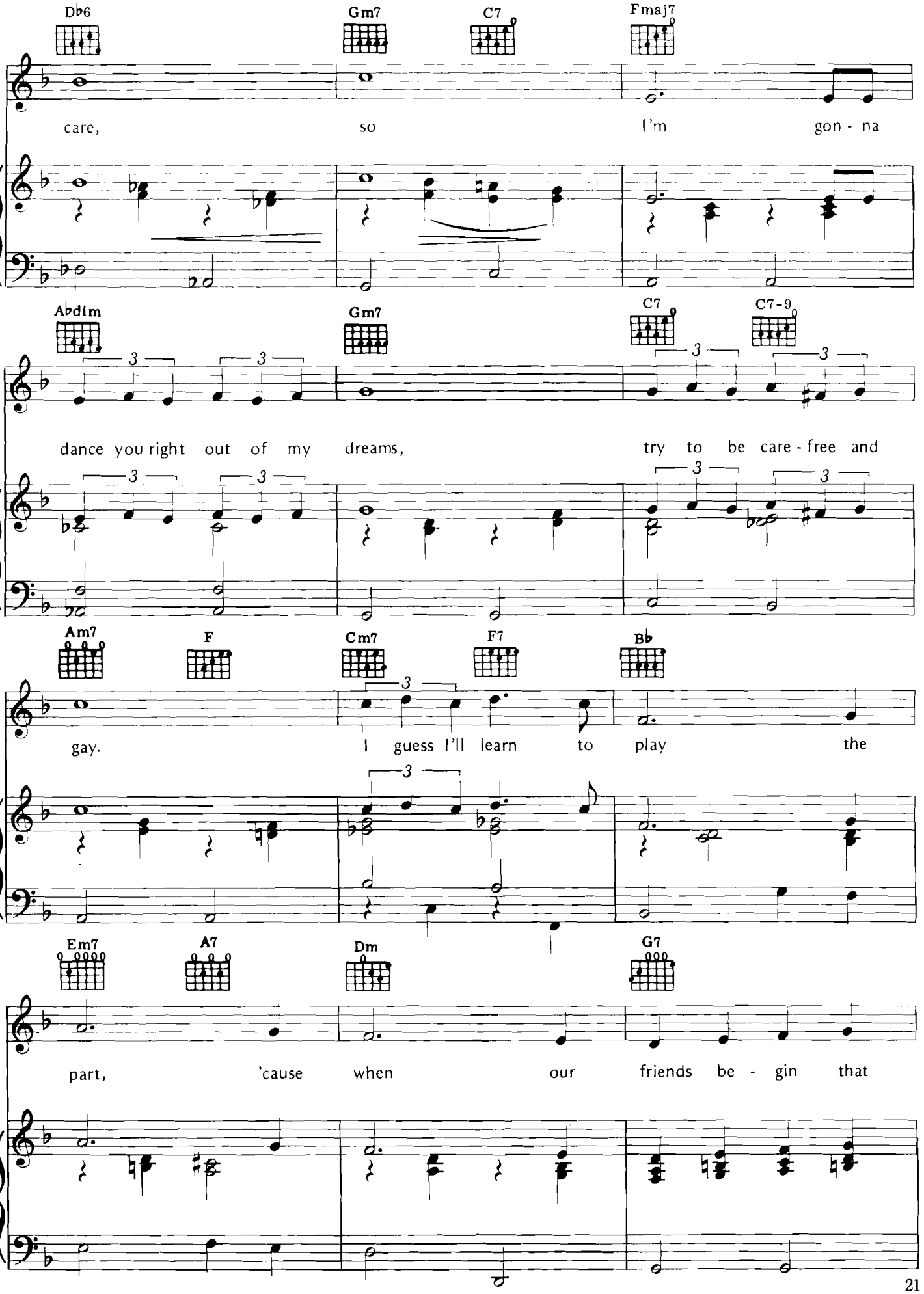
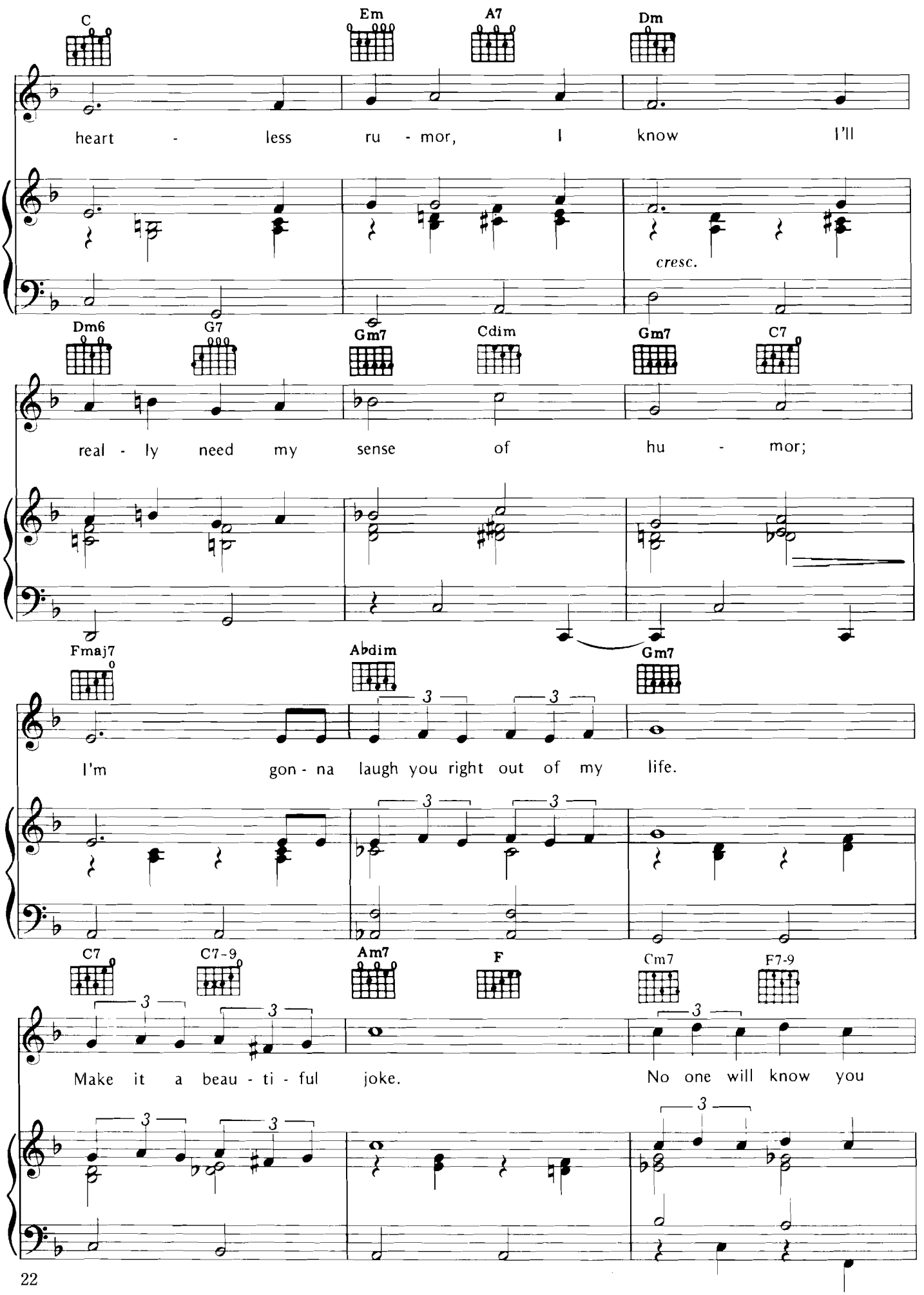
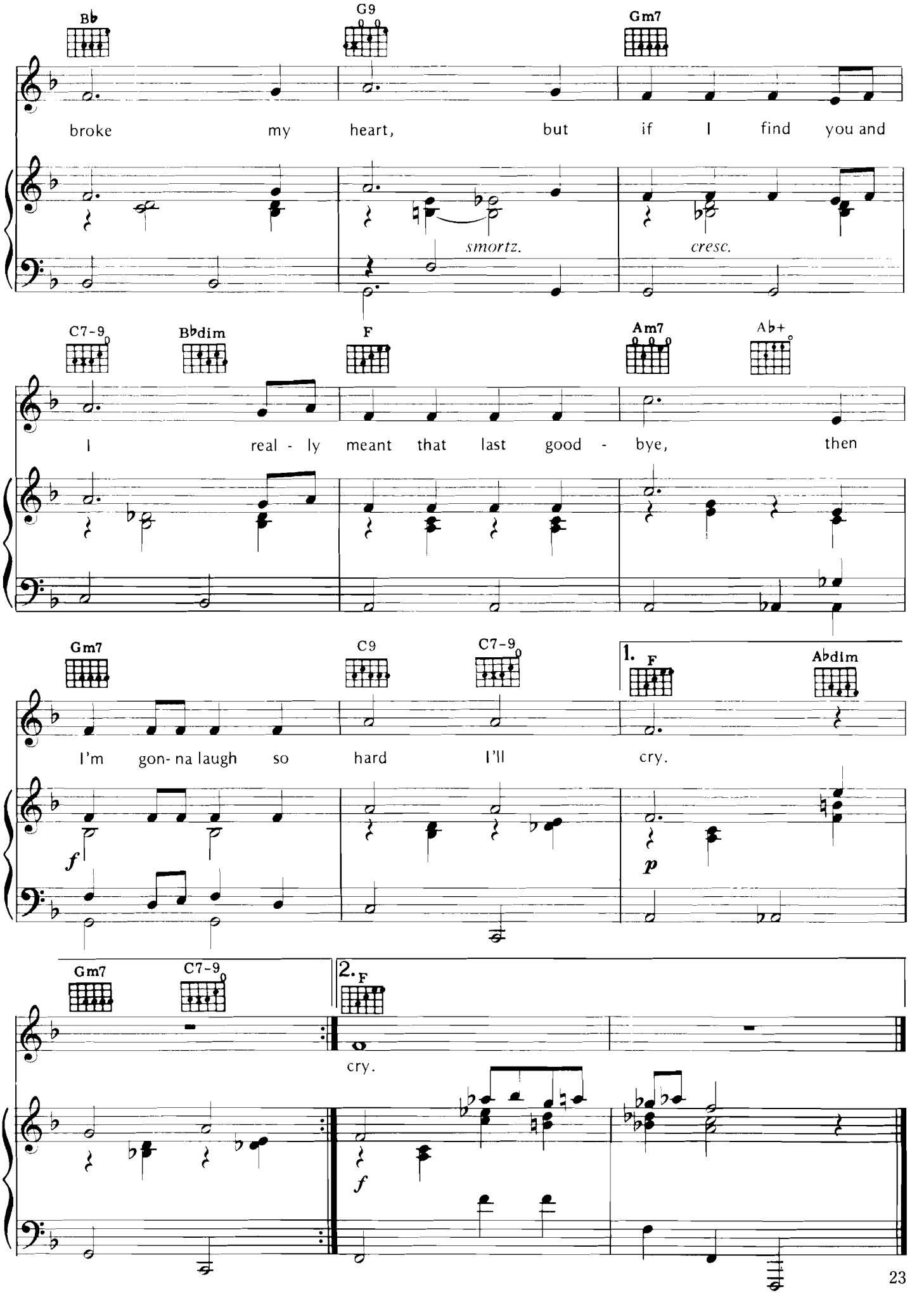

Db6
Gm7
C7
Fmaj7
care, so I'm gon - na
Abdim
Gm7
C7
C7-9
dance you right out of my dreams, try to be care - free and
Am7
F
Cm7
F7
Bb
gay. I guess I'll learn to play the
Em7
A7
Dm
G7
part, 'cause when our friends be - gin that

C
Em
A7
Dm
heart - less ru - mor, I know I'll
cresc.
Dm6
G7
Gm7
Cdim
Gm7
C7
real - ly need my sense of hu - mor;
Fmaj7
Abdim
Gm7
I'm gon - na laugh you right out of my life.
C7
C7-9
Am7
F
Cm7
F7-9
Make it a beau - ti - ful joke. No one will know you

B♭
G9
Gm7
broke my heart, but if I find you and
smortz.
cresc.
C7-9
B♭dim
F
Am7
A♭+
I real - ly meant that last good - bye, then
Gm7
C9
C7-9
1.
F
A♭dim
I'm gon- na laugh so hard I'll cry.
f
p
Gm7
C7-9
2.
F
cry.
f

Leslie Caron

Pass Me By

The film Father Goose, *starring Cary Grant and Leslie Caron, was the showcase for this song. Successful recordings were made by Peggy Lee and Frank Sinatra.*

Music by CY COLEMAN
Words by CAROLYN LEIGH

MARCH TEMPO "SWINGY"

mp

Eb Ebmaj7 Eb6 Ebmaj7 Eb6

1. (I've got me ten fine toes to wig - gle in the sand.
2. (I've got me) two great shoes that nev - er saw a shine.

mp

Eb Ebmaj7 Edim Bb9 Bb7

Lots of i - dle fin - gers snap to my com - mand. A liv - e - ly pair of
Trou - sers I can hold up with a laun - dry line. A lov - e - ly patch that

Bb9 Bb7 F7 F7-5 Bb9

Tacet

heels that kick to beat the band. Con - tem - plat - in' ___ na - ture can be
hides an aw - ful lot of spine. Shirt - tails cry - in' "Well, I'm a bloom - in'

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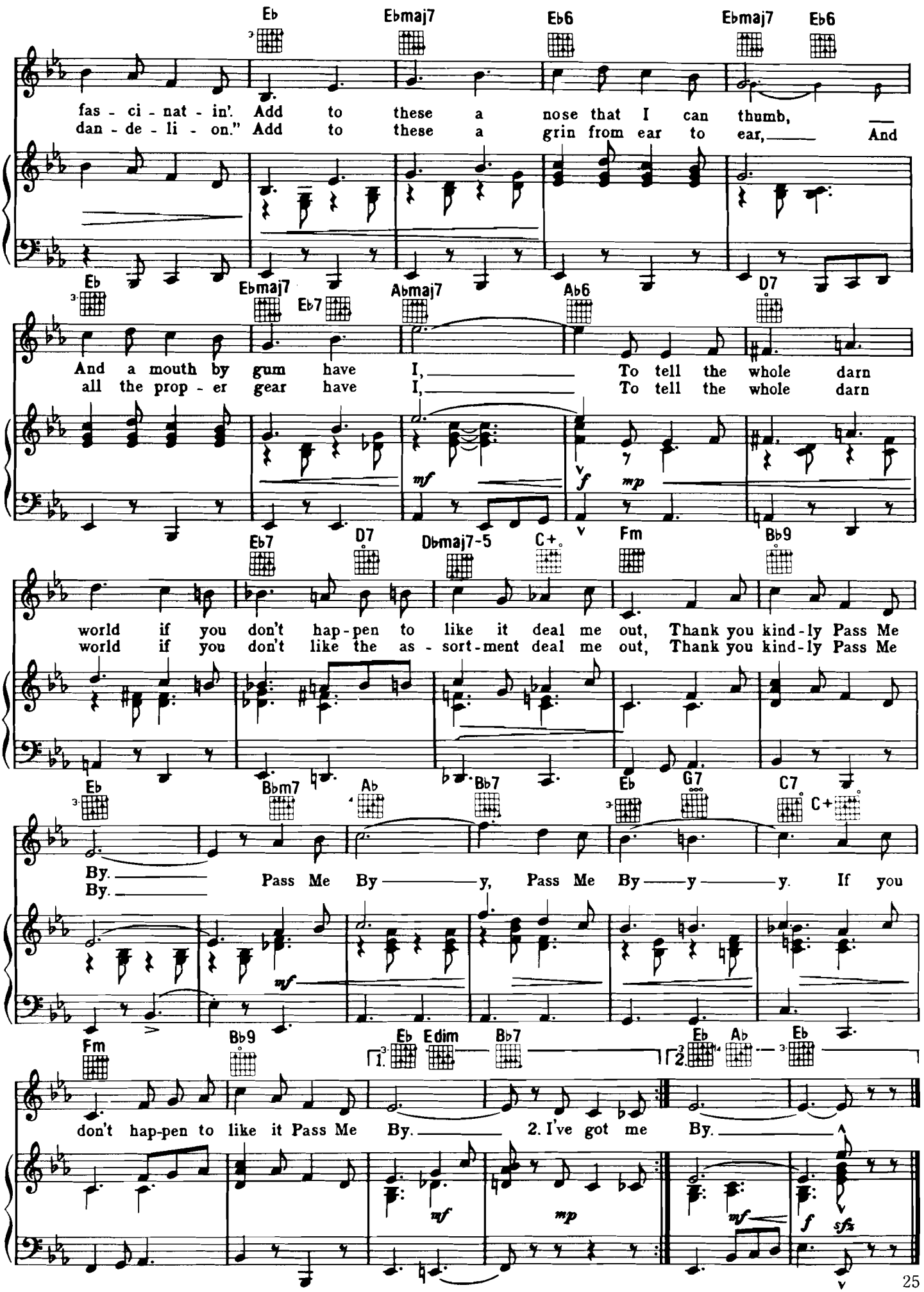
Eb Ebmaj7 Eb6 Ebmaj7 Eb6
fas - ci - nat - in'. Add to these a nose that I can thumb,
dan - de - li - on." Add to these a grin from ear to ear, And
Eb Ebmaj7 Eb7 Abmaj7 Ab6 D7
And a mouth by gum have I, To tell the whole darn
all the prop - er gear have I, To tell the whole darn
mf f mp
Eb7 D7 Dbmaj7-5 C+ Fm Bb9
world if you don't hap - pen to like it deal me out, Thank you kind - ly Pass Me
world if you don't like the as - sort - ment deal me out, Thank you kind - ly Pass Me
Eb Bbm7 Ab Bb7 Eb G7 C7 C+
By.
By. Pass Me By y, Pass Me By y y. If you
mf
Fm Bb9 1. Eb Edim Bb7 2. Eb Ab Eb
don't hap-pen to like it Pass Me By. 2. I've got me By.
mf mp mf f sfz

Jack Jones

Real Live Girl

Also from the score of Little Me, *this touching waltz was performed on stage by Sid Caesar. Jack Jones had the very successful record.*

Music by CY COLEMAN
Words by CAROLYN LEIGH

Moderate Waltz

mf

G Gmaj7 G6

Par- don me, Miss, but I've nev- cr done
No- thing can beat get- ting swept off your

mp

Gmaj7 Am Am(maj 7) Am7

this with a Real Live Girl.
feet by a Real Live Girl.

D9 Am7 D9 Am7

Strayed off the farm with an ac- tu- al
Dreams in your bunk don't com- pare with a

mf

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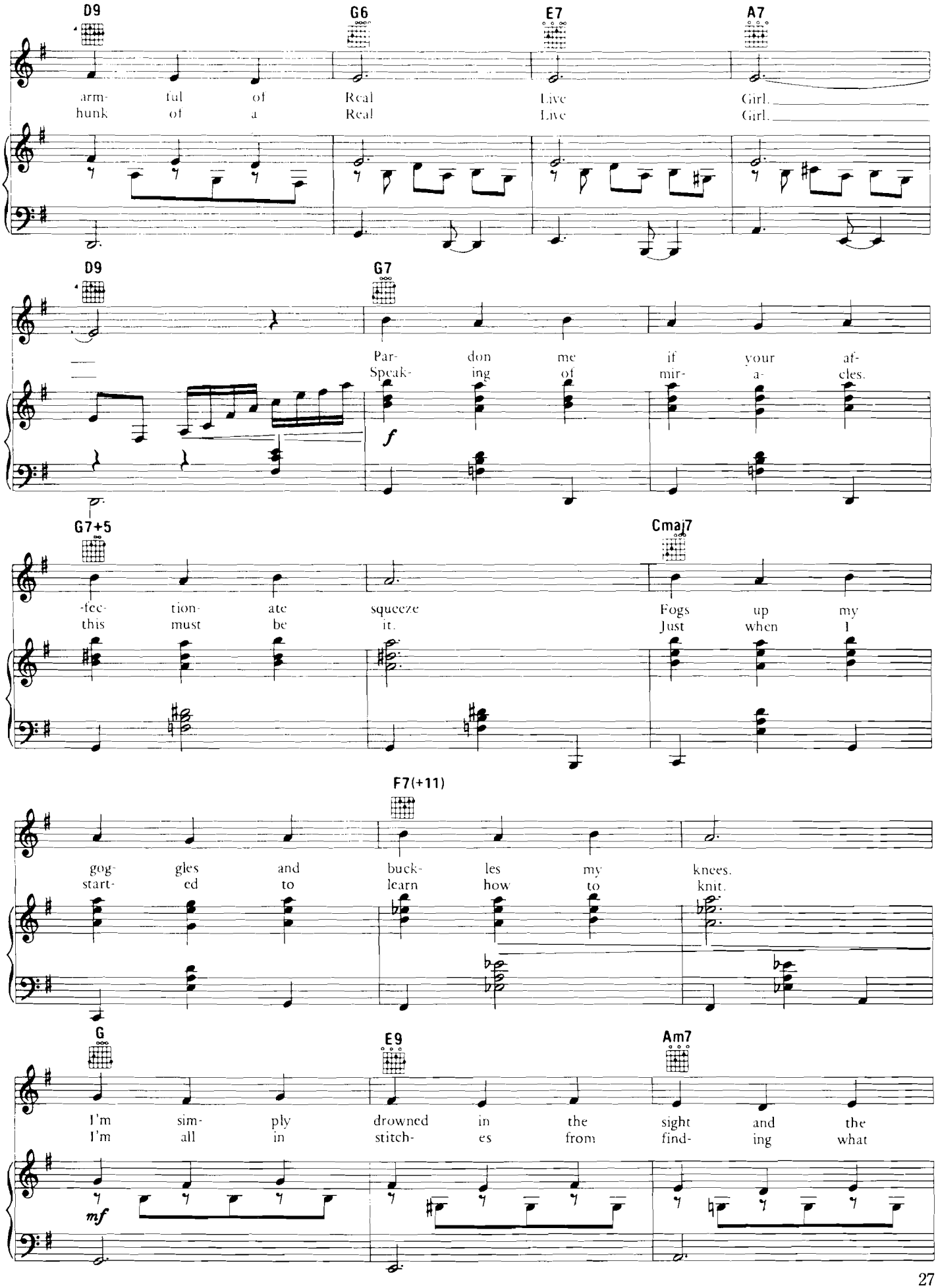
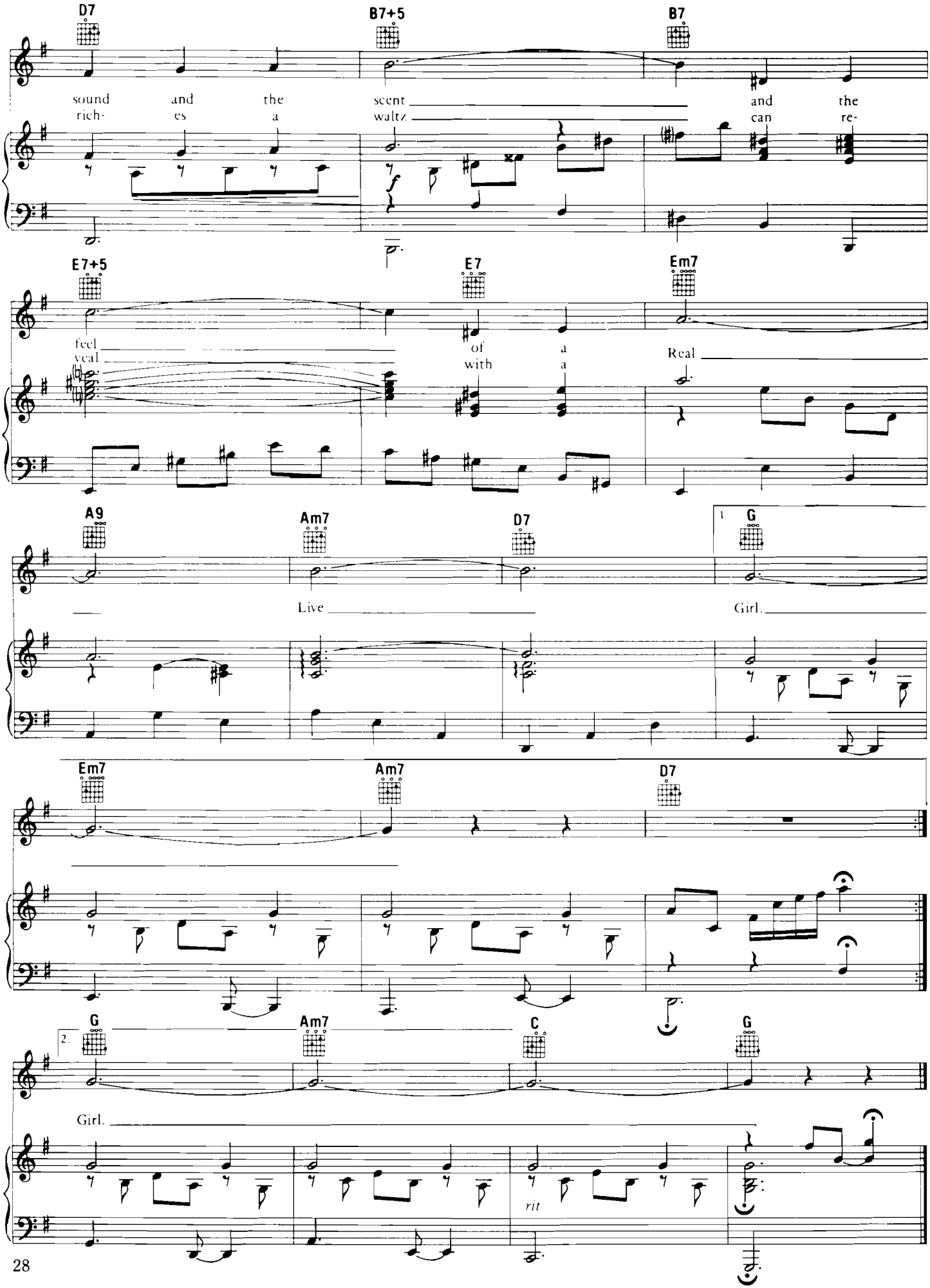
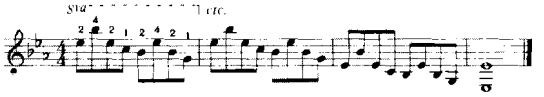

D9
G6
E7
A7
arm- ful of Real Live Girl.
hunk of a Real Live Girl.
D9
G7
Par- don me if your af-
Speak- ing of mir- a- cles.
f
G7+5
Cmaj7
-fec- tion- ate squeeze Fogs up my
this must be it. Just when I
F7(+11)
gog- gles and buck- les my knees.
start- ed to learn how to knit.
G
E9
Am7
I'm sim- ply drowned in the sight and the
I'm all in stitch- es from find- ing what
mf

D7
B7+5
B7
sound and the scent and the
rich- es a waltz can re-
E7+5
E7
Em7
feel of a Real
veal with a
A9
Am7
D7
1.
G
Live Girl.
Em7
Am7
D7
G
Am7
C
G
2.
Girl.
rit

THE Music WORKSHOP

Three-Fingered Runs

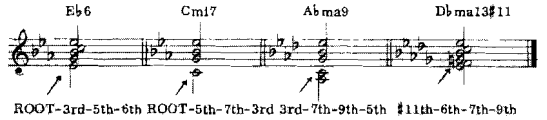
by Champ Champagne

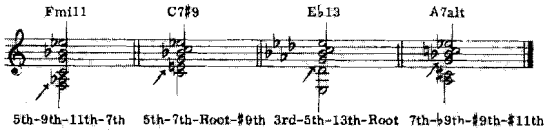
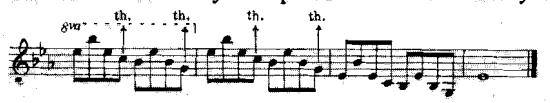
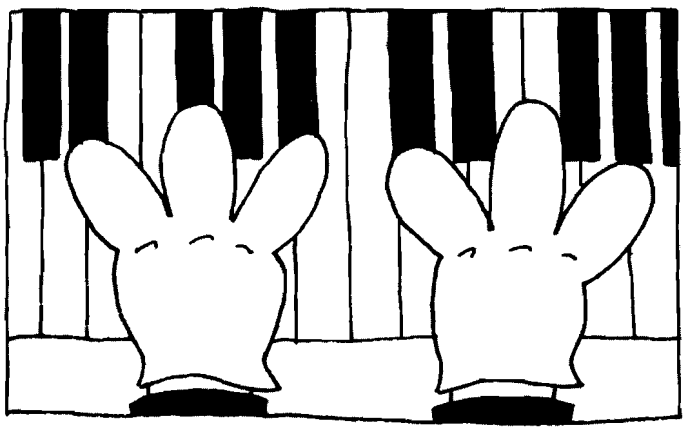
I dedicate these runs to Mickey Mouse. He has only three fingers on each hand.

"Doesn't that look artistic? The fingers seem to be dancing on the keys!" What am I talking about? Well, play this, using fingers 2-4-2-1 of the right hand:

Welcome to the world of the three-fingered run. I dedicate these runs to all those cartoon characters who have only three fingers on each hand.

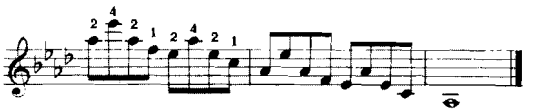
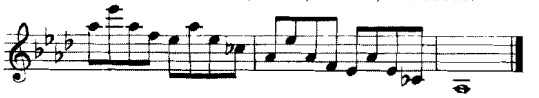
Unless you are one of them, use the 2-4-2-1 fingering as you frolic your way down the keyboard. Whereas harmony is used to support melody, these runs can be said to embellish or enhance the feeling of color conveyed by each chord.

Let's analyze the run. It consists of four notes played in a broken fashion. This one run can be used with any of the following chords:



It is not necessary to play each note of every chord. Just plunk down a chord, and the sound will carry over till you plunk down the next chord. Here are some more harmonies the run will fit:

Of course, you've already noticed that the second and fourth digits press the black keys, while the thumb stirs the coffee. The thumb is really the pivot on the white keys.



If you've followed thus far, check the following runs, which will decorate the chords indicated:

Ab, Fm7, Dbmaj9, Gbmaj13+11, Bbm11, F7+9, Ab13, D7alt.

Abm6, Db9, D13+11b9, G7b9, Fm7b5, Bb7b9sus.

There you have it. You may have a number of three-fingered runs of your own. Use these as a starting point, and have fun till next time!

RHYTHM WORKSHOP

Syncopated Cy

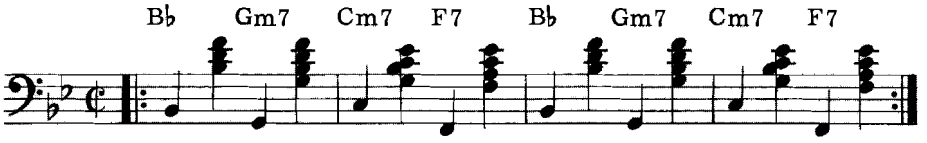
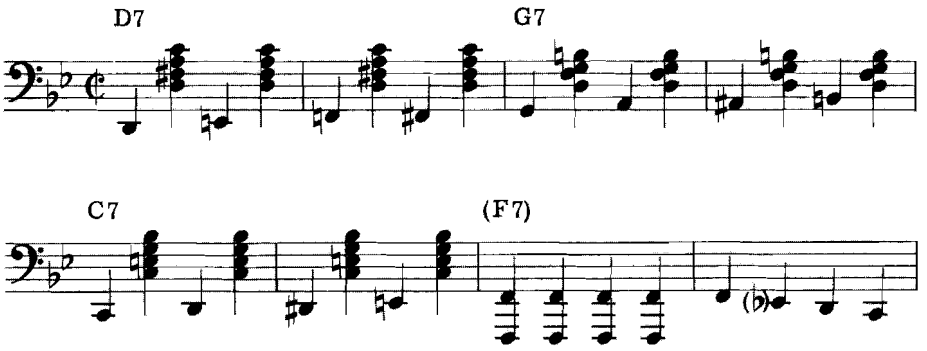
Syncopation is the effect that comes about when a normally strong beat – such as beats 1 and 3 in 4/4 time – is made weak, while a normally weak beat – an offbeat such as beats 2 and 4 in 4/4 time, or the second half of a strong beat, such

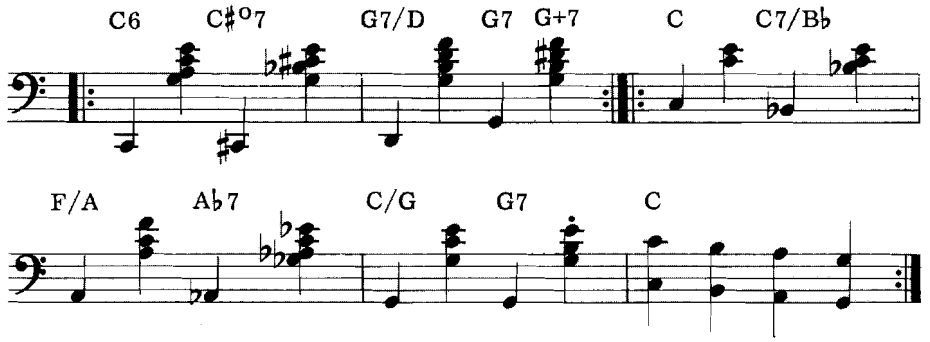
Illustration by Barbara Ernst-Prey

Mastering Stride Piano

By Judy Carmichael

The swinging, stride sound of early jazz pianists like Fats Waller and James P. Johnson is undergoing a newfound popularity. Suddenly, everyone wants to play and hear this bouncy style again. So here are some exercises to help you get in the stride groove. Remember, when playing stride you should not be thinking about lightning-fast tricks or an amazing left hand, but rather a *steady* left hand and an all-around relaxed feeling.

Exercise No. 1

Exercise No. 2

Exercise No. 3

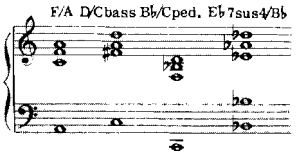


Judy Carmichael is the author of Judy Carmichael's Complete Book of Stride Piano.

The New Chord Symbols

By Becca Pulliam

Today we hear a more open sound in keyboard voicings than in the past, and a new shorthand has developed to express it. You've seen the new symbols in sheet music:



These "slash" chords summarize a number of important changes in keyboard style.

Until about 25 years ago, chord symbols in piano lead sheets were becoming more and more complex. Extensions (9, 11, 13) and alterations (b9, #9, b5, #5) were often used to add colors to seventh chords. Usually the pianist clustered these extensions and altered pitches together in dense left hand chord voicings.

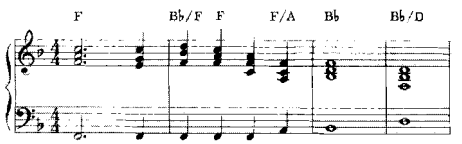
With the more contemporary voicings in today's pop and jazz music, the chords have a wider spread and greater openness. Slash chords signify this two-handed approach by telling you what to play with each hand.

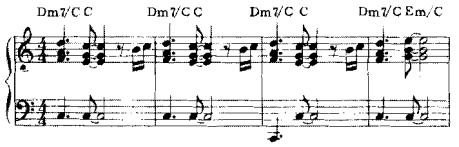
How To Read Them

The simplest way to interpret a slash chord is to read it as

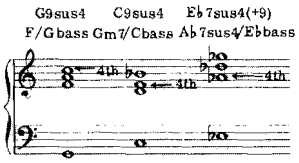
RIGHT HAND CHORD/LEFT HAND ROOT.

For example, F/A means an F triad in the right hand over an A root in the left. This is a first inversion of an F triad.

You're likely to find inversions in a Gospel-flavored passage. For example,

Pedal point is another current sound that is well described by slash chords. The left hand sticks with one root while the right hand chords change. Here's a progression with triads floating over a stationary pedal point, written as slash chords.



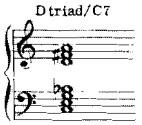
Slash chords often denote fourth chords or inversions of them.



(You can translate any slash chord into a complex conventional symbol and vice versa. In doing so, you'll often find that the slash chord is much easier to read.)

You can translate any slash chord into a conventional symbol.

The Left Hand May Be Voiced

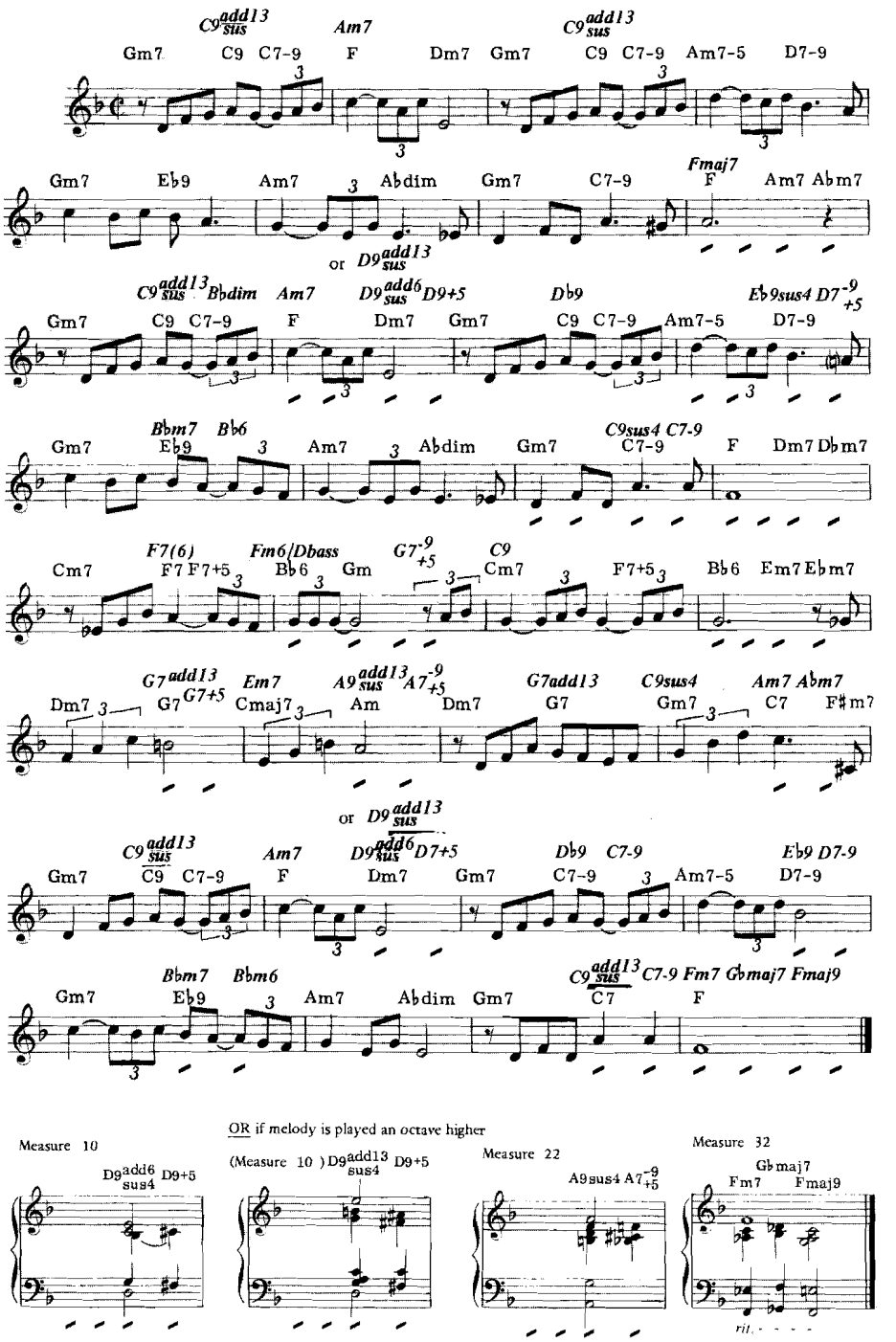
So far we have restricted the slash chords to single note left hands, but the left hand may play a voiced chord as well as the right. For instance,

You'll discover that this is identical with **C13(#11).**

But don't dismiss slash chords as a lazy form of conventional symbols. Slash chords lead to fresh sounds and modern progressions. Now's the time to start becoming familiar with them.

Spend some time at the keyboard experimenting with the sounds of stationary triads over changing roots, and changing triads over stationary roots. Listen for these sounds in contemporary music. You'll hear them everywhere.

Becca Pulliam is the editor of The Piano Stylist.

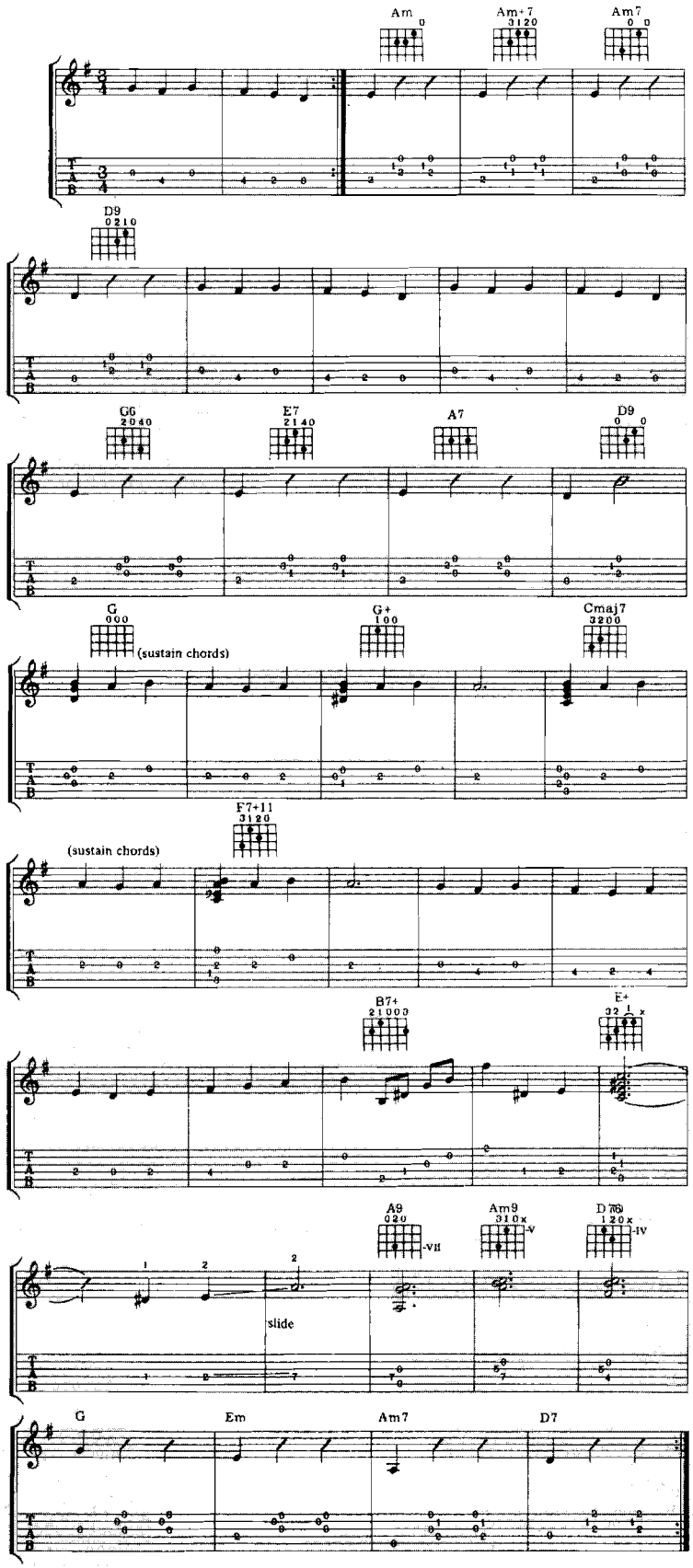
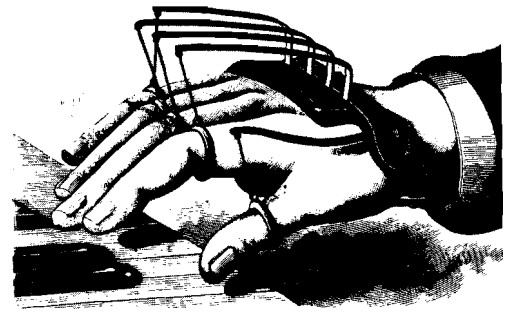
Here are Matt Dennis's substitute chord changes for this great standard by Cy Coleman. "The chords in the original sheet music," says Matt, "are tasty harmonies . . . so what I've done is to offer some alternative substitutions just for fun, and a contrast. I suggest playing the original chords the first time through, then for a second or improvisational chorus, use the substitute harmonies. Note the two versions of chord voicing in measures 10 and 26, depending on whether you play the melody in the normal range or an octave higher. This is a fine popular standard, musically solid in its construction."

Why Try To Change Me Now

Gm7 C9sus add13 C9 C7-9 Am7 F Dm7 Gm7 C9sus add13 C9 C7-9 Am7-5 D7-9
Gm7 Eb9 Am7 Abdim Gm7 C7-9 Fmaj7 F Am7 Abm7
or D9sus add13
Gm7 C9sus add13 C9 C7-9 Bbdim Am7 F Dm7 Gm7 D9sus add6 D9+5 Db9 C9 C7-9 Am7-5 Eb9sus4 D7-9 D7-9 +5
Gm7 Bbm7 Eb9 Bb6 Am7 Abdim Gm7 C9sus4 C7-9 C7-9 F Dm7 Dbm7
Cm7 F7(6) F7 F7+5 Bb6 Fm6/Dbass Gm G7-9 +5 Cm7 C9 F7+5 Bb6 Em7 Ebm7
Dm7 G7 add13 G7 G7+5 Cmaj7 Em7 Am A9sus add13 A7-9 +5 Dm7 G7add13 G7 C9sus Gm7 Am7 Abm7 C7 F#m7
or D9sus add13
Gm7 C9sus add13 C9 C7-9 Am7 F Dm7 D9sus add6 D7+5 Gm7 Db9 C7-9 C7-9 Am7-5 Eb9 D7-9 D7-9
Gm7 Bbm7 Eb9 Bbm6 Am7 Abdim Gm7 C9sus add13 C7 C7-9 Fm7 Gbmaj7 Fmaj9 F
Measure 10
D9add6 sus4 D9+5
OR if melody is played an octave higher
(Measure 10) D9add13 sus4 D9+5
Measure 22
A9sus4 A7-9 +5
Measure 32
Gbmaj7 Fm7 Fmaj9
rit.

Real Live Girl

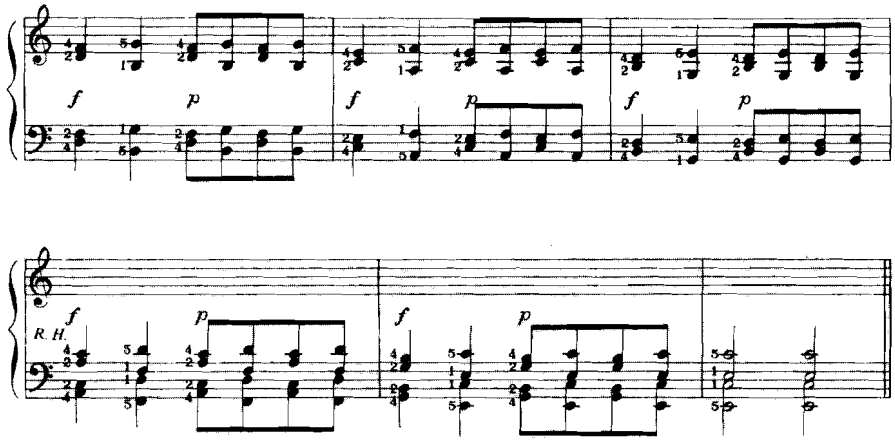
In adapting Mr. Coleman's fine waltz for solo guitar, I've taken a relatively simple, open-position approach. Remember, simple and easy are not necessarily synonymous, so be careful in a few spots. Where the arrangement indicates sustained chords, try to hold the fingerings as much as possible.

The final twelve measures have a few more adventurous chords used in them, but you can handle those.

Until next time, good luck!



Hand Flexors

by Robert Dumm

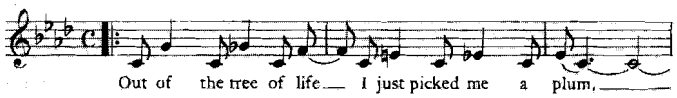
Here is a workout designed to "massage" the all-important speed muscles of your inner palm. You will get best results if you play the opening quarter notes *forte* (loud), and the eighth notes which follow, *piano* (soft). Try transposing the exercise to different keys, minor as well as major!

Robert Dumm is the author of Instead Of Scales *and* Pumping Ivory.

Rhythm Workshop

continued from page MW1

as the & when you are counting 1& 2& 3& 4& – is made strong. It turns the normal stress pattern of the time signature on its head!

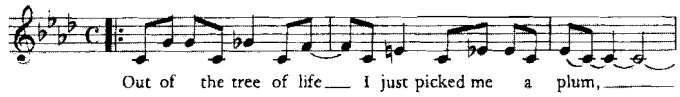
Ragtime is the music most commonly thought of when syncopation is mentioned, but today's pop music uses syncopation a great deal. Just look at Cy Coleman's "The Best Is Yet To Come" (in this issue).

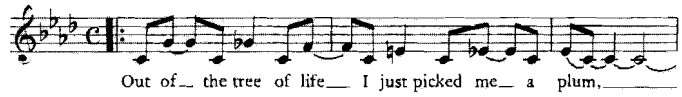


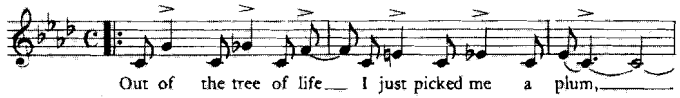
Ragtime is the music most commonly thought of when syncopation is mentioned.

There are two problems musicians face when confronted with this kind of pattern. The first is how to read the rhythms correctly. Here's a trick to help you over this hurdle.

First change each of the oddly placed quarter notes to two eighth notes, and then tie them! Now you can count the rhythms easily.





The second problem is in playing the melody with an authentic rhythmic feel. To accomplish this, place accents on the notes that occur on the normally weak beats. That's all there is to it!

A Glossary Of Musical Terms

TEMPO

MEANING
Tempo means *speed.* When you talk, your speaking tempo is the speed of your syllables, words, and sentences. In music, tempo is the *speed of the beat.*

HOW THE WORD IS USED
"Most rock music is played at a fast tempo. Most Blues are played at a slow tempo."

TEMPO WORDS in English
slow, moderate, easy-going, fast, lively, quick, faster, slower

TEMPO WORDS in Italian
adagio, largo, lento, moderato, allegretto, allegro, vivace, presto, accelerando, ritardando

PITCH

MEANING
Pitch means the relative *highness* or *lowness* of a sound.

HOW THE WORD IS USED
"A tuba plays low pitches. A bird's whistle has a high pitch."

PITCH WORDS
high, higher, highest, middle, medium, low, lower, lowest

COLOR

MEANING
Color (or tone color, or timbre) means the special *character* or *quality* of a sound. It is what *identifies* a certain instrument or a certain person's voice.

HOW THE WORD IS USED
"The low pitches of an electric guitar have a full, rich color."
"You can tell one voice from another by the difference in their tone color."

COLOR WORDS
light, bright, thin, squeaky, plain, neutral, dark, rich, full, thick

DYNAMICS

MEANING
Dynamics means the relative *loudness* of the music.

HOW THE WORD IS USED
"When you sing, your dynamics are too loud for that sweet ballad."

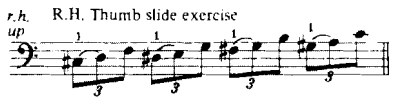
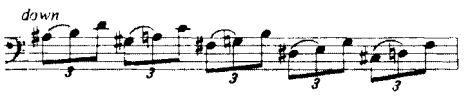
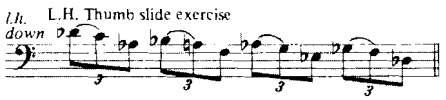
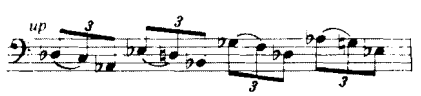
DYNAMICS WORDS
In English: soft, very soft, extremely soft, loud, very loud, extremely loud, medium loud, medium soft, gradually softer, gradually louder. *In Italian:* piano, pianissimo, pianississimo, forte, fortissimo, fortississimo, mezzo-forte, mezzo-piano, diminuendo, crescendo. *In music symbols:* ***p, pp, ppp, f, ff, fff, mf, mp.***

TRICKS OF THE TRADE

The Thumb Slide

Jazz and pop keyboard technique is not at all like classical technique. The classical style, which aims for a clean, elegant and often delicate sound, is quite different from the funky, down-and-dirty approach desired by many blues musicians, for example. Here is an exercise to help you practice one kind of jazz technique, the thumb slide.

The thumb slide is used in bluesy embellishments, in which a note is preceded by the note a half step below it. The lower ornamental note is usually played very quickly before the beat; it then slides onto the main note. The following pattern is given first for right hand practice, then for left hand practice.



BASIC THEORY

"Between The Walls"

How We Measure Musical Space

By Bergerac

To the ancient Roman legions, there was no such thing as just "camping out." At the end of the day's 30-mile walk, even for a one-night stay, the mighty army of soldiers built elaborate camps complete with shelters, walkways, and fortified fences.

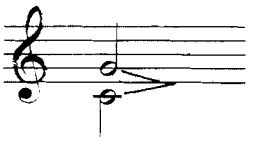
Nor were these fences just thrown together. They were carefully measured, and even the distance from one fence to another was measured. (When the Roman legion built an overnight camp it was BUILT!)

To express the idea of *space between* fortification fences, the Romans joined the word for "between (*inter*) with the word for "fence" or "wall" (*vallum*) to create the word INTERVALLUM.

From the Latin word INTERVALLUM ("between the walls") – and today from its English equivalent, INTERVAL – came the general idea of "space between": the space between one object and another . . . the space between two points of time . . . and the amount of elapsed time between one event and another.

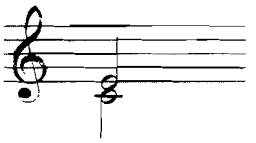
In music as well, INTERVAL denotes "space between." Specifically, a MUSICAL INTERVAL is *the space between any two pitches.*

For instance, this interval is *smaller*

than this interval . . . . . .

Saying that "this interval is smaller than that one" is the same as saying that the space between the first set of pitches (middle C-E) is *less* than the space between the second set of pitches (middle C-G). so we speak about "small intervals" and "big intervals" and to compare the size of one with the size of the other.

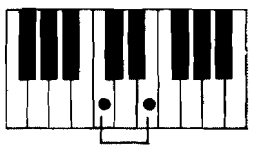
Remember the Latin name for the star constellations called "the Big Bear" ("Big Dipper") and "the Little Bear" ("Little Dipper")? Their names are *Ursa Major* and *Ursa Minor.*

In music too we use the term *major* to denote "big" and *minor* to denote "small."

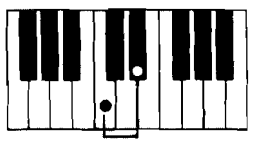
For instance, the space between C and E is called a *MAJOR* 3rd (covering *3* scale steps):

while the space between C and E-flat is called a *MINOR* 3rd:

Using the keyboard, check these musical spaces for yourself.

Compare the **C**-to-**E** space . . .



. . . with the **C**-to-**E-flat** space:



Which is smaller? Which is larger? Which is "minor"? Which is "major"?

If you keep in mind this idea of SPACE between and of MINOR and MAJOR as you play your piano pieces, and as you move your fingers across those musical spaces, you will have a basic foundation for understanding the way melodies and chords are built.

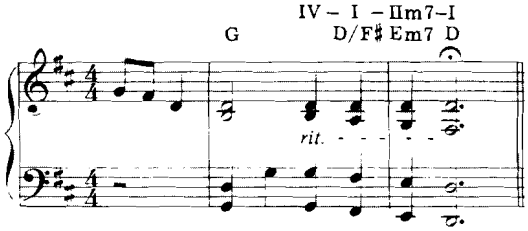
To be continued . . .

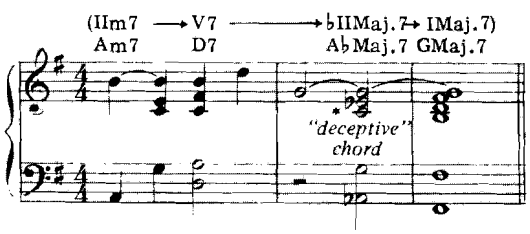
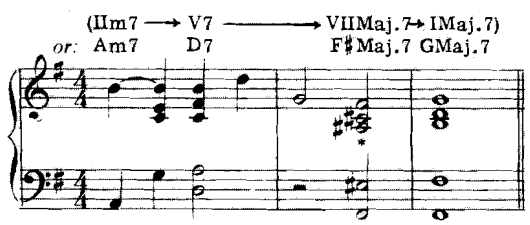
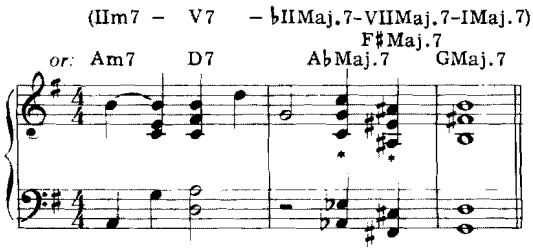
Happy Endings

Adding The Right Finish To Your Arrangements

Part I

by Michael Esterowitz

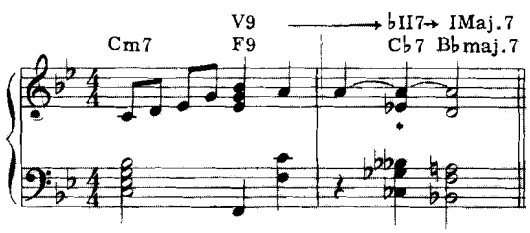
Sometimes it can be a little tricky to end a tune, especially since so many contemporary pop recordings end with a "fade out." In such situations, sometimes a *"ritard"* (slowing down) will help bring a sense of finality to the last chords. Here we demonstrate such an ending in D (using a cadence reminiscent of gospel music), which starts on the IV chord and "walks down" to the final chord.

When professional pianists play standards, they often use certain harmonic figures for the ending to give it more flair and style than it would otherwise have. Many of these formulas are called "deceptive cadences." A cadence is a resting point in music. In a deceptive cadence, you expect to hear a final, resolved I chord, but some other chord is used as a substitute, delaying the final resolution. There are a number of different deceptive cadences that can be used as slick, stylish endings. One such cadence uses chords that are built on neighbor notes to the tonic – a semi-tone above or below (the VII 7 or *b*II 7). For instance, if we were ending a song in G, we could delay the final chord with an A*b* or F# chord, or a combination of both. As demonstrated below, these endings generally work best in tunes that do not use simple triads, but contain richer harmonies (major and minor sixths, sevenths, etc.).



Besides using a major seventh chord as our neighbor deceptive cadence chord, we can use a major sixth or a dominant seventh chord (*b*II6, *b*II7, VII6, VII7). The effect is similar, but we should choose a chord type to accommodate particular notes

Professional pianists use certain harmonic figures for ending with more flair.

that are repeated or sustained, or one that will mirror a particular melodic figure. (In our example, there is an A held in the last bar, and the chords used [B7, A6] also contain that note.)



Next time we'll look at more deceptive cadences, and some more sophisticated endings using the same principles outlined here. See you then!

To be continued . . .

Michael Esterowitz is the author of How To Play From A Fake Book.

Lucille Ball

Hey, Look Me Over

Lucille Ball was the star attraction in the 1960 show Wildcat, *in which she and Paula Stewart performed this rouser. It was named to ASCAP's List of Hit Songs in 1960, and has become a trademark of political campaigns as well as colleges and universities.*

Music by CY COLEMAN
Words by CAROLYN LEIGH

March tempo

mf

sf

Refrain

G B7 F♯m7 Ddim B7 E7

Hey, Look Me O - ver, lend me an ear; Fresh out of

mp - mf (Opt.)

Am D7 Am7 Fm6 D7

clo - ver, mort-gaged up to here. But don't pass the plate, folks,

G B7 E7 A7

don't pass the cup; I fig-ure when-ev - er you're down and out, the

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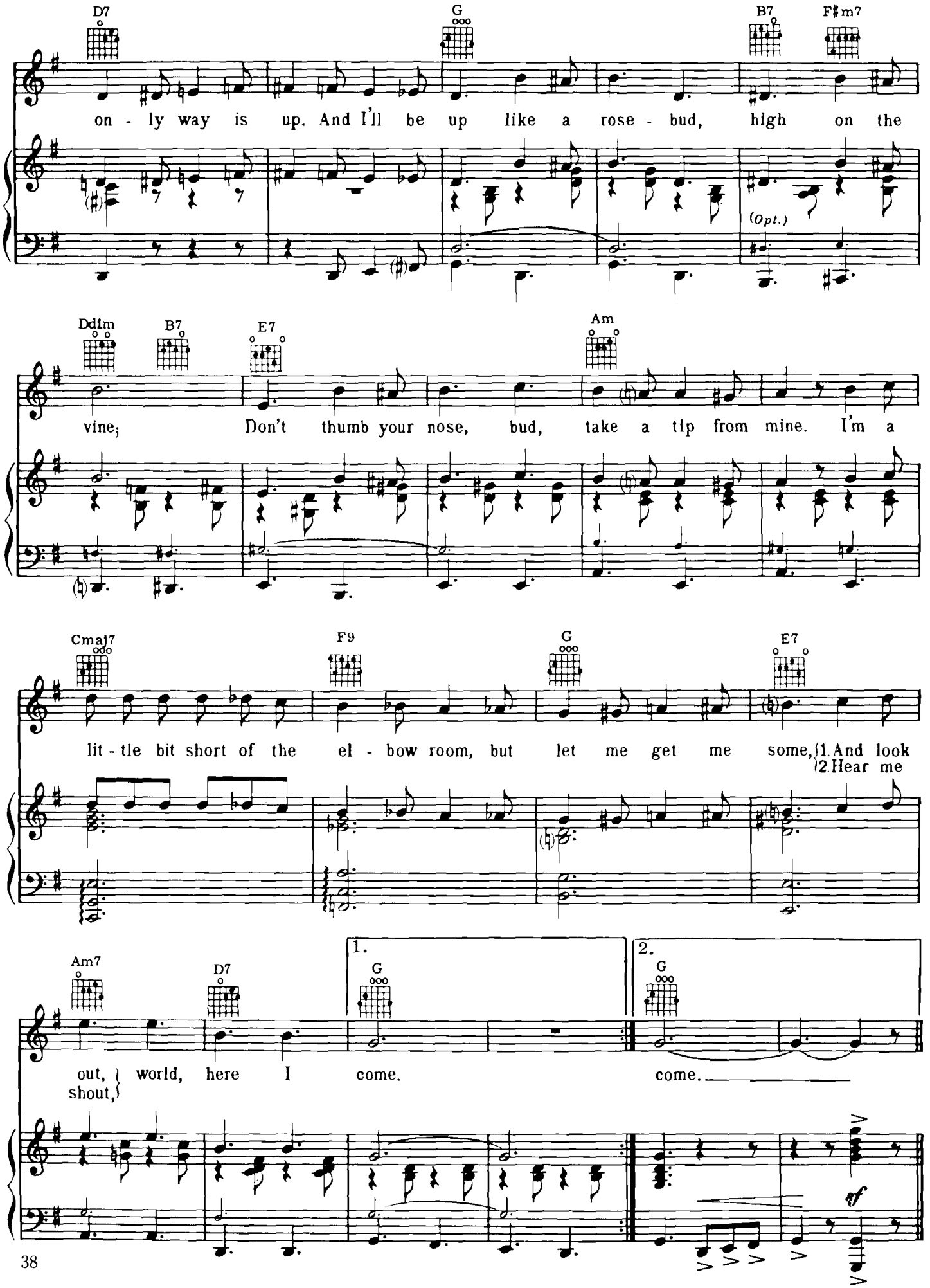
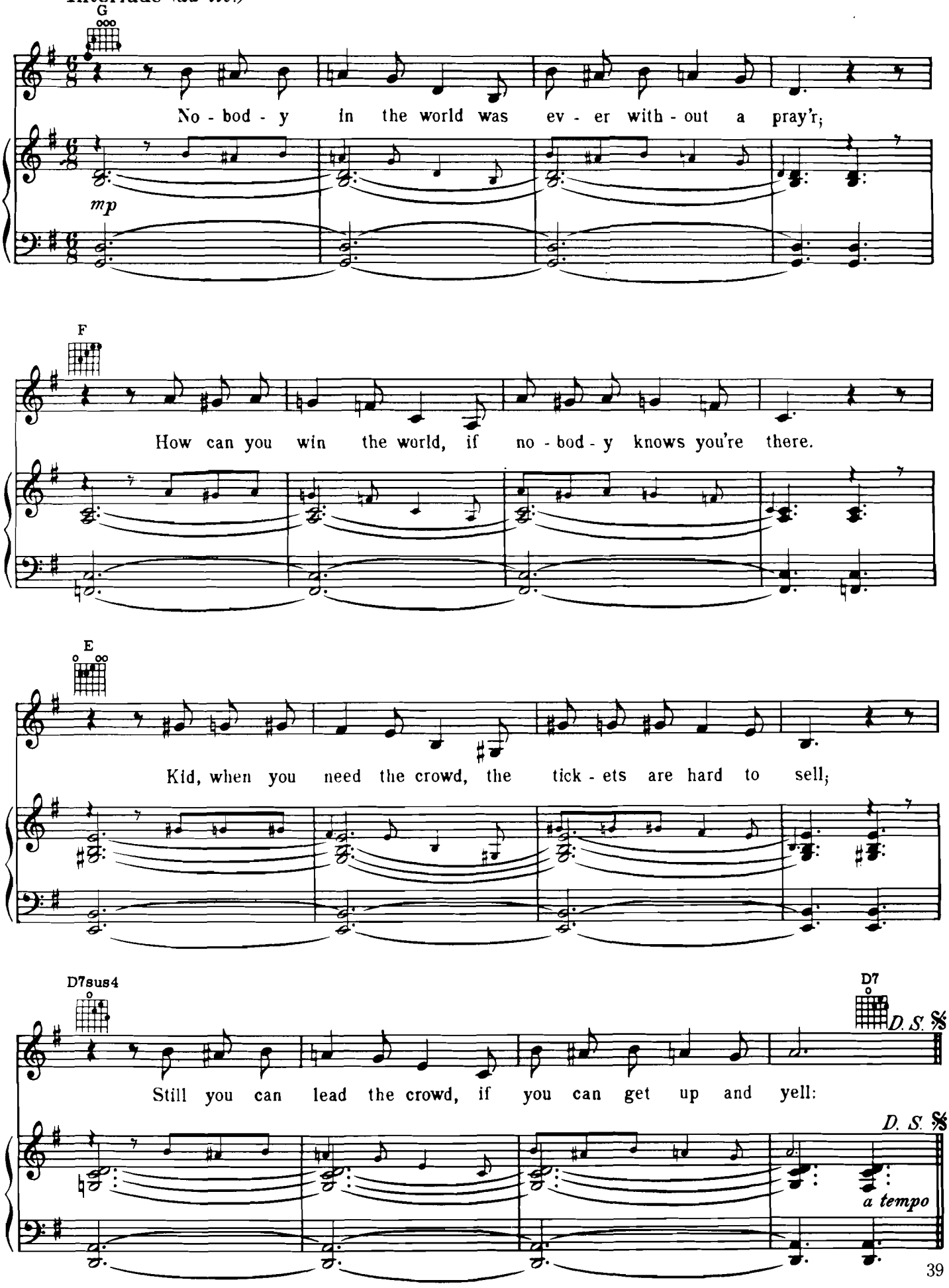

D7
G
B7
F♯m7
on - ly way is up. And I'll be up like a rose - bud, high on the
(Opt.)
Ddim
B7
E7
Am
vine; Don't thumb your nose, bud, take a tip from mine. I'm a
Cmaj7
F9
G
E7
lit - tle bit short of the el - bow room, but let me get me some, (1. And look
2. Hear me
Am7
D7
G
1.
2.
G
out, shout, world, here I come. come.
sf

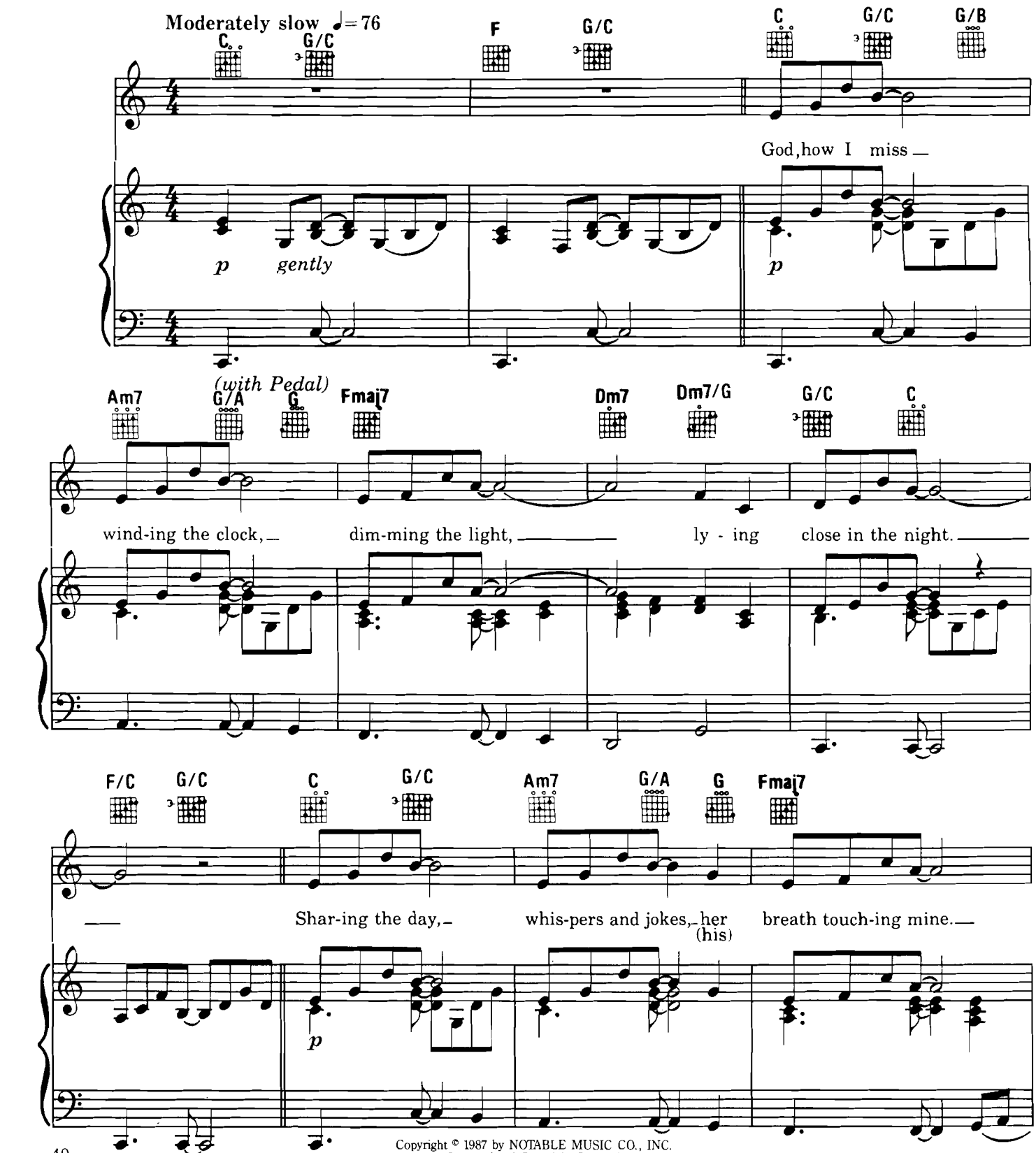
Interlude *(ad lib.)*


G
No - bod - y in the world was ev - er with - out a pray'r;
mp
F
How can you win the world, if no - bod - y knows you're there.
E
Kid, when you need the crowd, the tick - ets are hard to sell;
D7sus4
D7
D. S. 𝄋
Still you can lead the crowd, if you can get up and yell:
D. S. 𝄋
a tempo

World Premiere!

At My Side

This beautiful love song, written in collaboration with A. E. Hotchner, is one of the great songs in Cy Coleman's new show Welcome To The Club! *SMM is proud to bring you this new, never-before-published piece of music.*

Music by CY COLEMAN
Words by CY COLEMAN and
A. E. HOTCHNER

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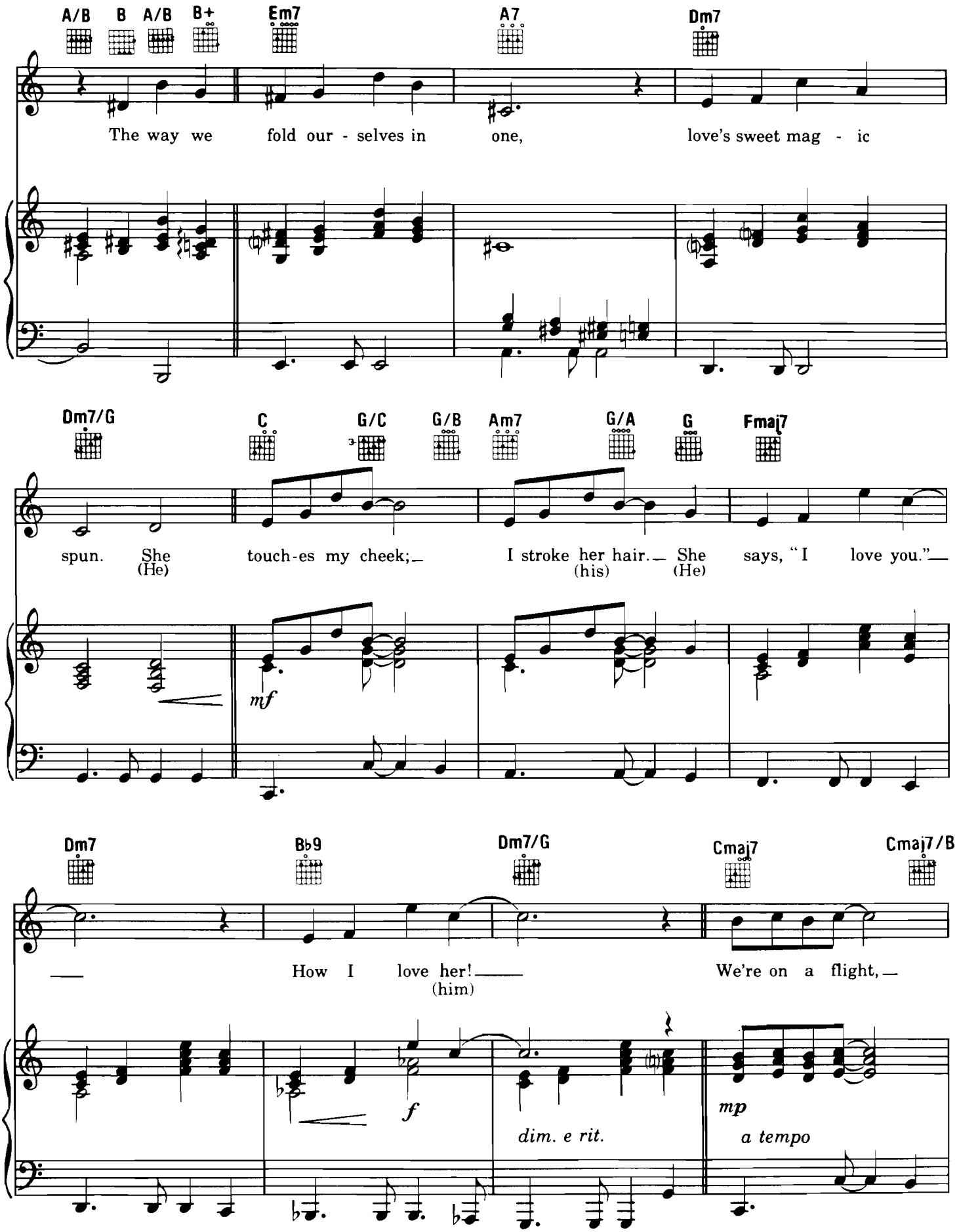
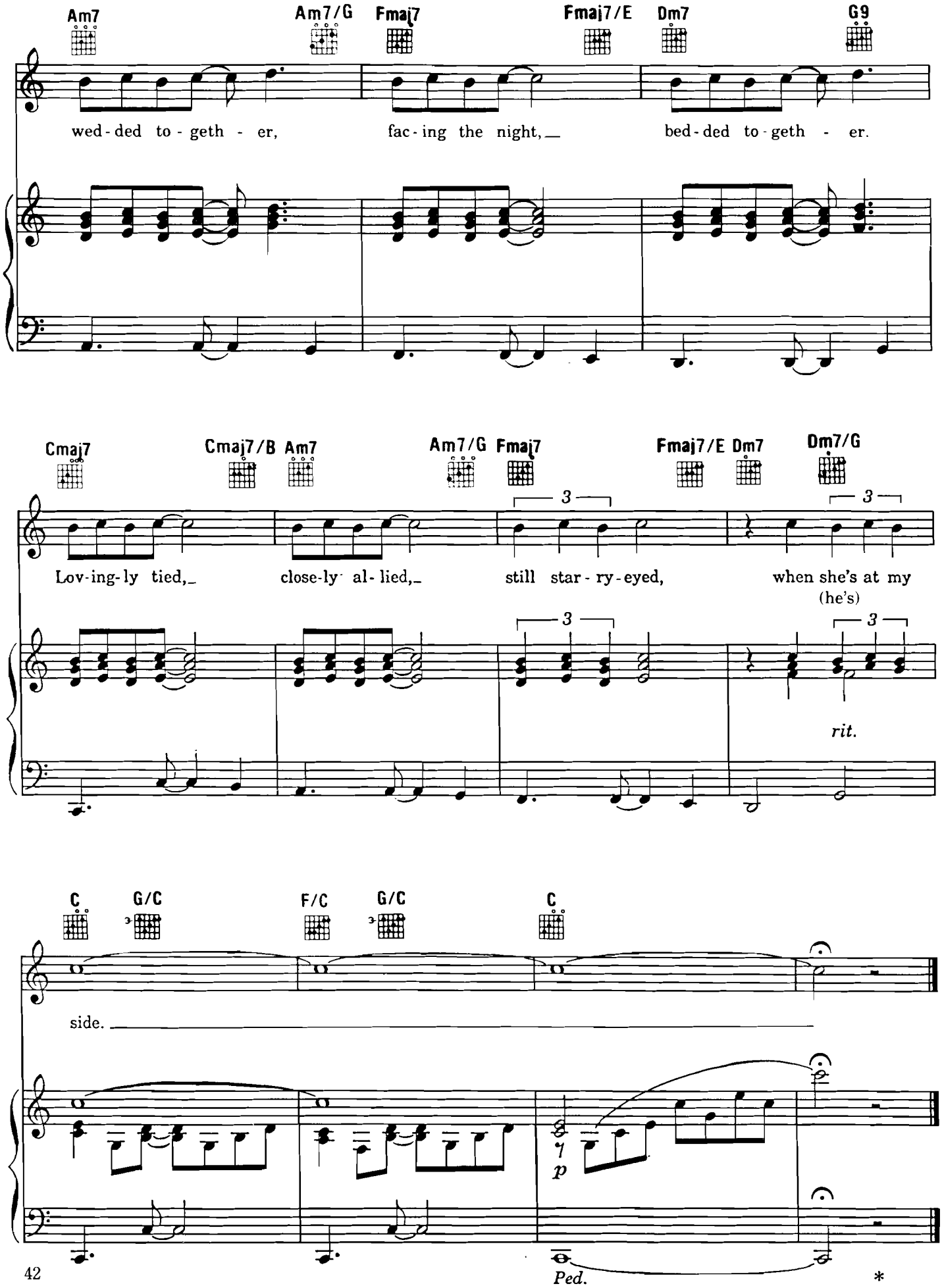

A/B B A/B B+ Em7 A7 Dm7
The way we fold our - selves in one, love's sweet mag - ic
Dm7/G C G/C G/B Am7 G/A G Fmaj7
spun. She (He) touch-es my cheek; I stroke her hair. (his) She (He) says, "I love you."
mf
Dm7 B♭9 Dm7/G Cmaj7 Cmaj7/B
How I love her! (him) We're on a flight,
f
dim. e rit.
mp
a tempo

Am7
Am7/G
Fmaj7
Fmaj7/E
Dm7
G9
wed - ded to - geth - er,
fac - ing the night,
bed - ded to - geth - er.
Cmaj7
Cmaj7/B
Am7
Am7/G
Fmaj7
Fmaj7/E
Dm7
Dm7/G
Lov - ing - ly tied,
close - ly al - lied,
still star - ry - eyed,
when she's at my
(he's)
3
rit.
C
G/C
F/C
G/C
C
side.
p
Ped.
*

Paula Kelly, Shirley MacLaine and Chita Rivera

If My Friends Could See Me Now!

Shirley MacLaine performed this great hit from Sweet Charity *in the film version as the warm-hearted but unlucky dance hostess. Sammy Davis, Linda Clifford and composer Cy Coleman had discs, among many others.*

Music by CY COLEMAN
Words by DOROTHY FIELDS

Strut tempo

C

To - night at eight you should - a seen

f

G7

a chauf - feur pull up in a rent - ed lim - ou - sine!

Ab7 G7

My neigh-bors burned! They like to die! When I

Ab7 G7

tell them who is get - tin' in and go - in' out is I! 1. If they could

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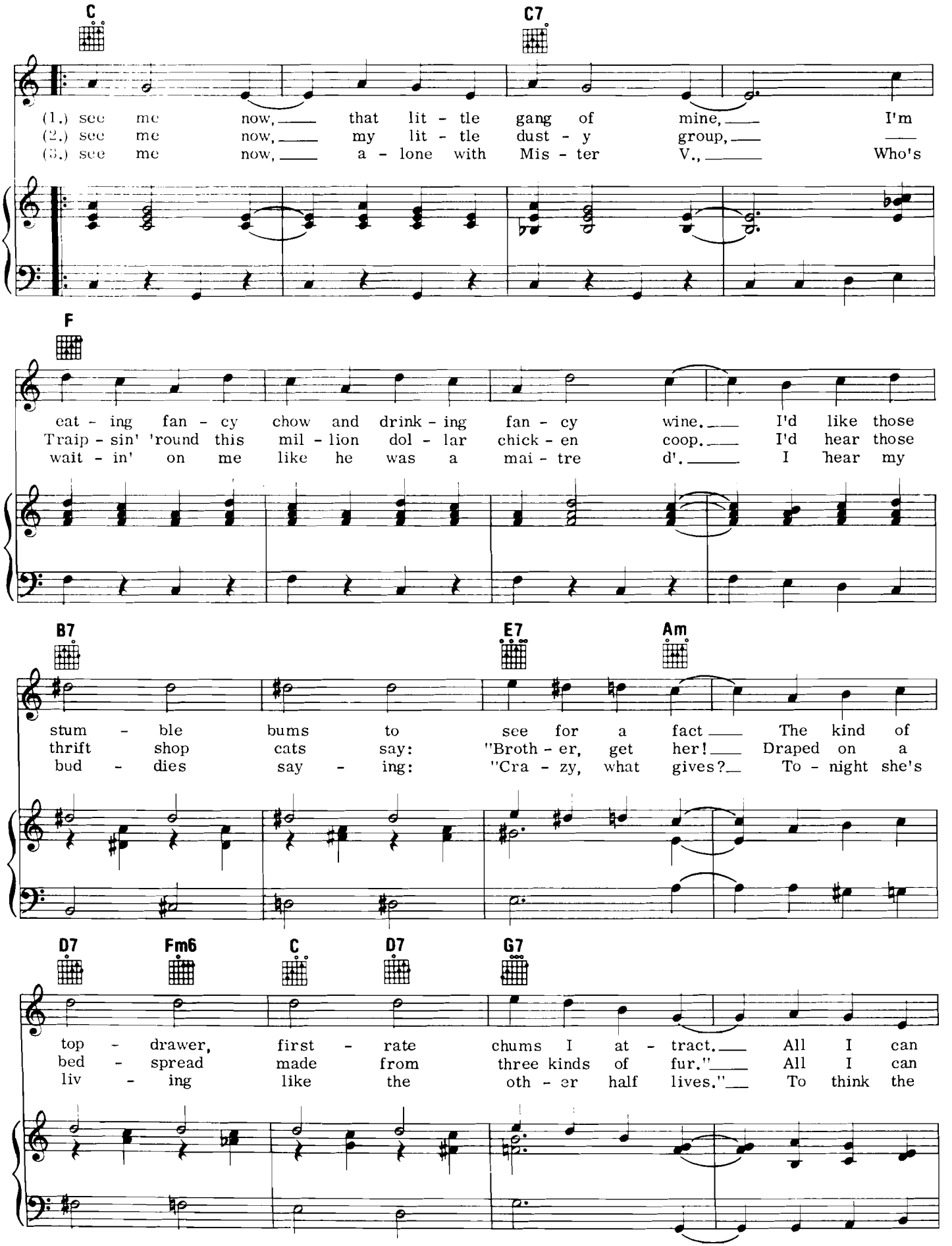
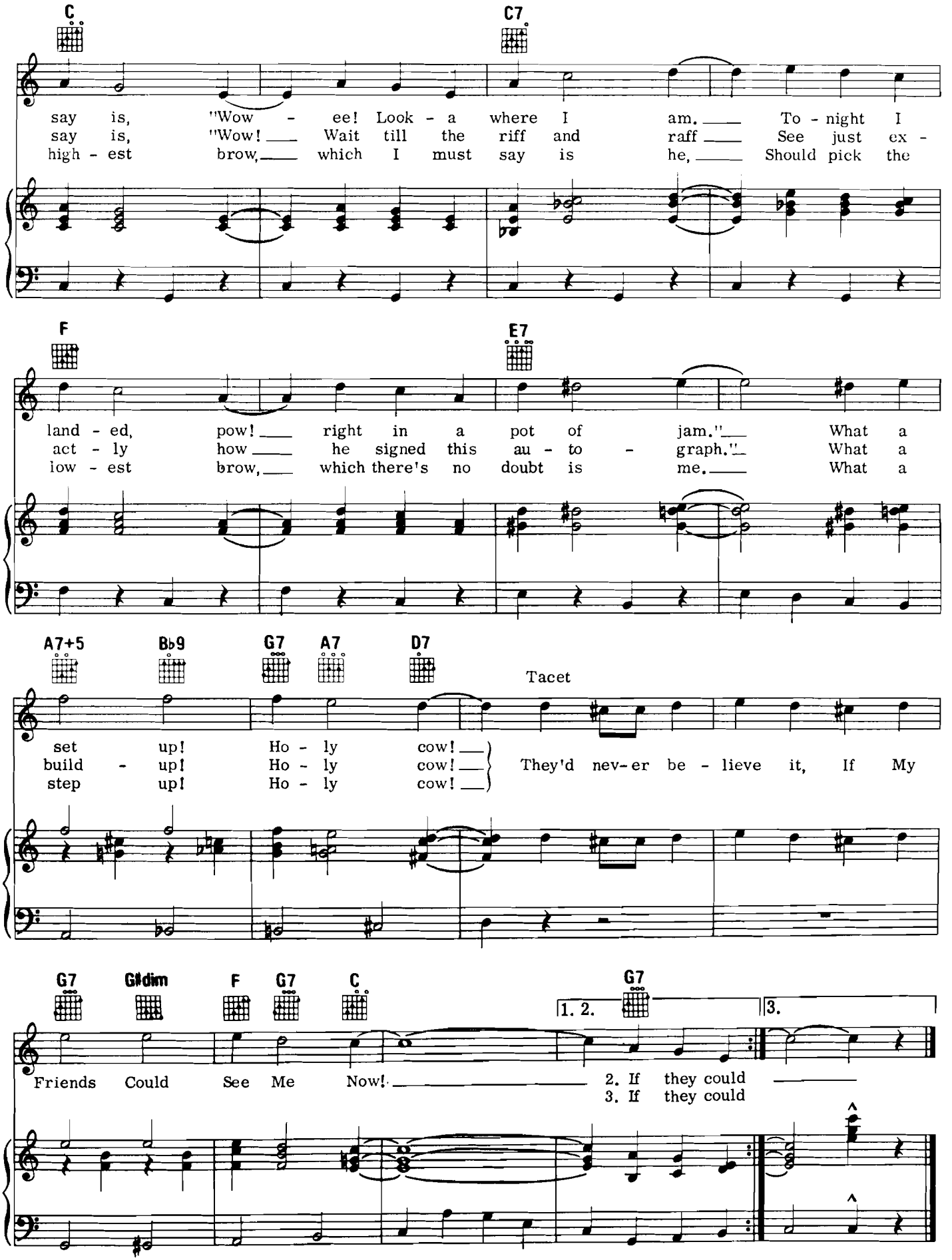
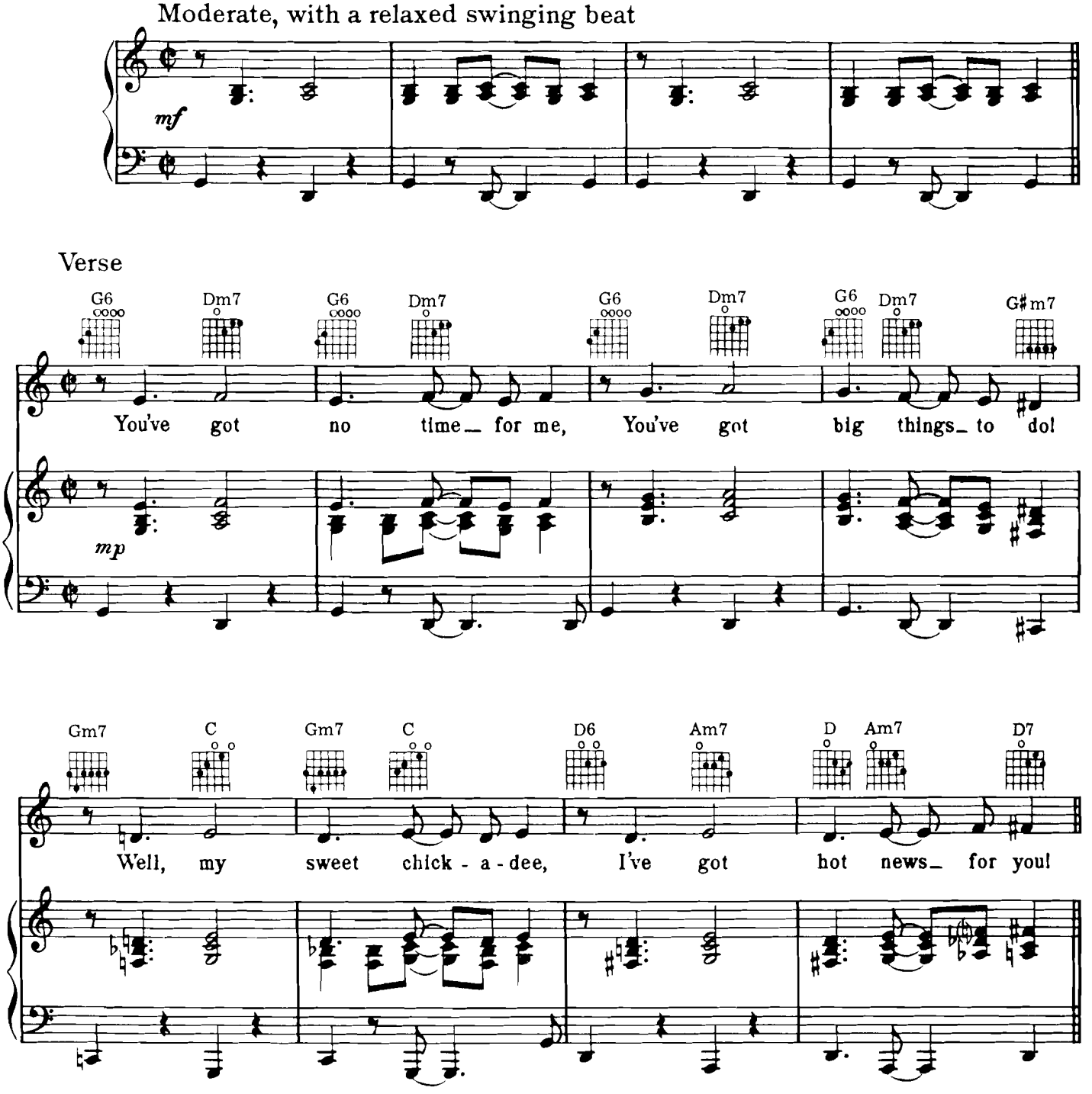

C
C7
(1.) see me now, that lit - tle gang of mine, I'm
(2.) see me now, my lit - tle dust - y group,
(3.) see me now, a - lone with Mis - ter V., Who's
F
eat - ing fan - cy chow and drink - ing fan - cy wine. I'd like those
Traip - sin' 'round this mil - lion dol - lar chick - en coop. I'd hear those
wait - in' on me like he was a mai - tre d'. I hear my
B7
E7
Am
stum - ble bums to see for a fact The kind of
thrift shop cats say: "Broth - er, get her! Draped on a
bud - dies say - ing: "Cra - zy, what gives? To - night she's
D7
Fm6
C
D7
G7
top - drawer, first - rate chums I at - tract. All I can
bed - spread made from three kinds of fur." All I can
liv - ing like the oth - er half lives." To think the

C
C7
say is, "Wow - ee! Look - a where I am. To - night I
say is, "Wow! Wait till the riff and raff See just ex -
high - est brow, which I must say is he, Should pick the
F
E7
land - ed, pow! right in a pot of jam." What a
act - ly how he signed this au - to - graph." What a
low - est brow, which there's no doubt is me. What a
A7+5
B♭9
G7
A7
D7
Tacet
set up! Ho - ly cow!
build - up! Ho - ly cow!
step up! Ho - ly cow!
They'd nev-er be - lieve it, If My
G7
G♯dim
F
G7
C
G7
1. 2.
3.
Friends Could See Me Now!
2. If they could
3. If they could

I've Got Your Number

In 1962, the show Little Me *brought Sid Caesar back to the Broadway stage after an absence of almost fifteen years. In this show, Caesar played each of the six different lovers of Belle Poitrine (played by Virginia Martin), a poor little waif determined to gain fame and wealth. Performed on stage by Swen Swenson, it was later recorded by Nancy Wilson and Peggy Lee.*

Music by CY COLEMAN
Words by CAROLYN LEIGH

Moderate, with a relaxed swinging beat
mf
Verse
G6 Dm7 G6 Dm7 G6 Dm7 G6 Dm7 G♯m7
You've got no time_ for me, You've got big things_ to do!
mp
Gm7 C Gm7 C D6 Am7 D Am7 D7
Well, my sweet chick - a - dee, I've got hot news_ for you!

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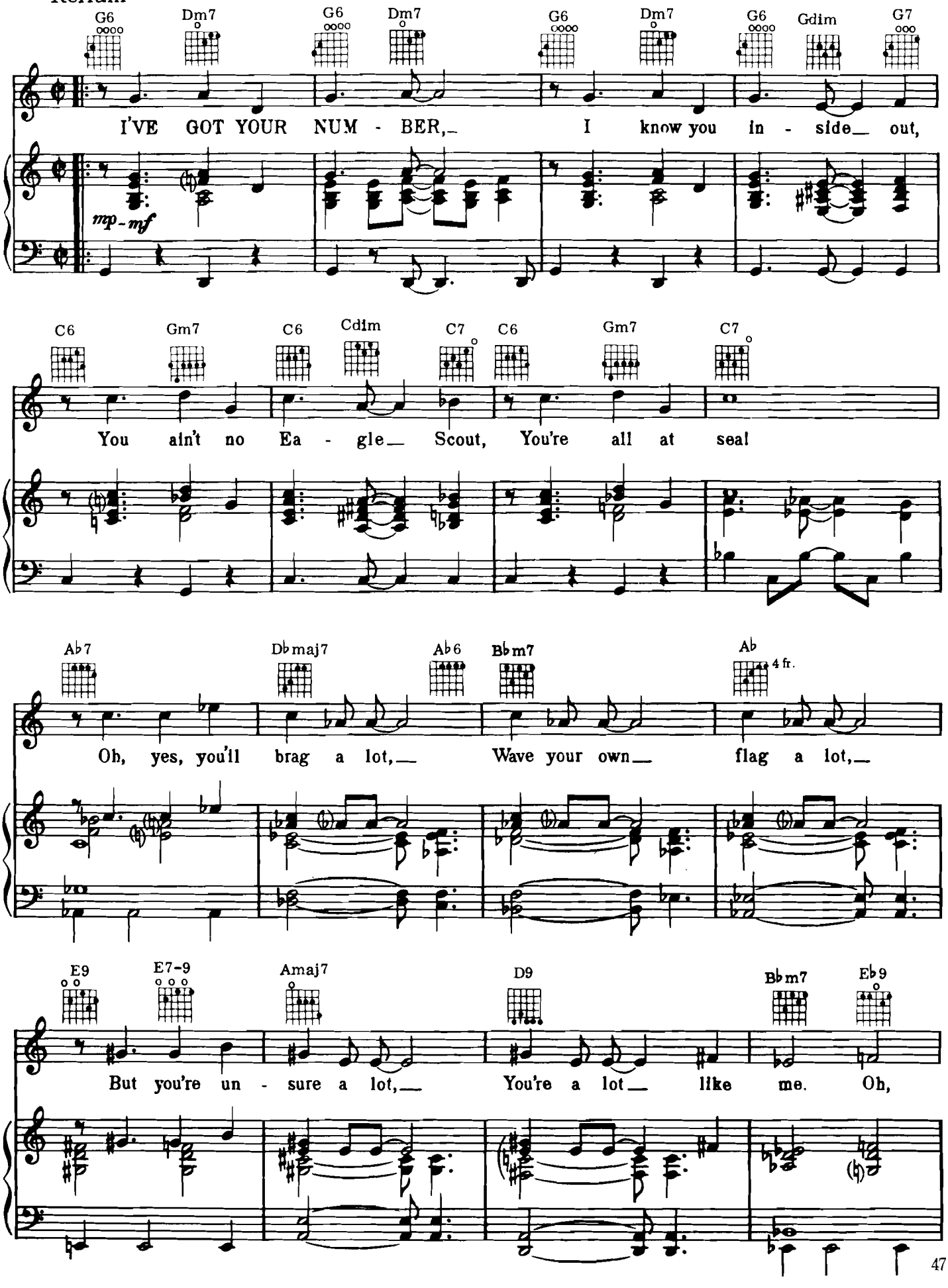
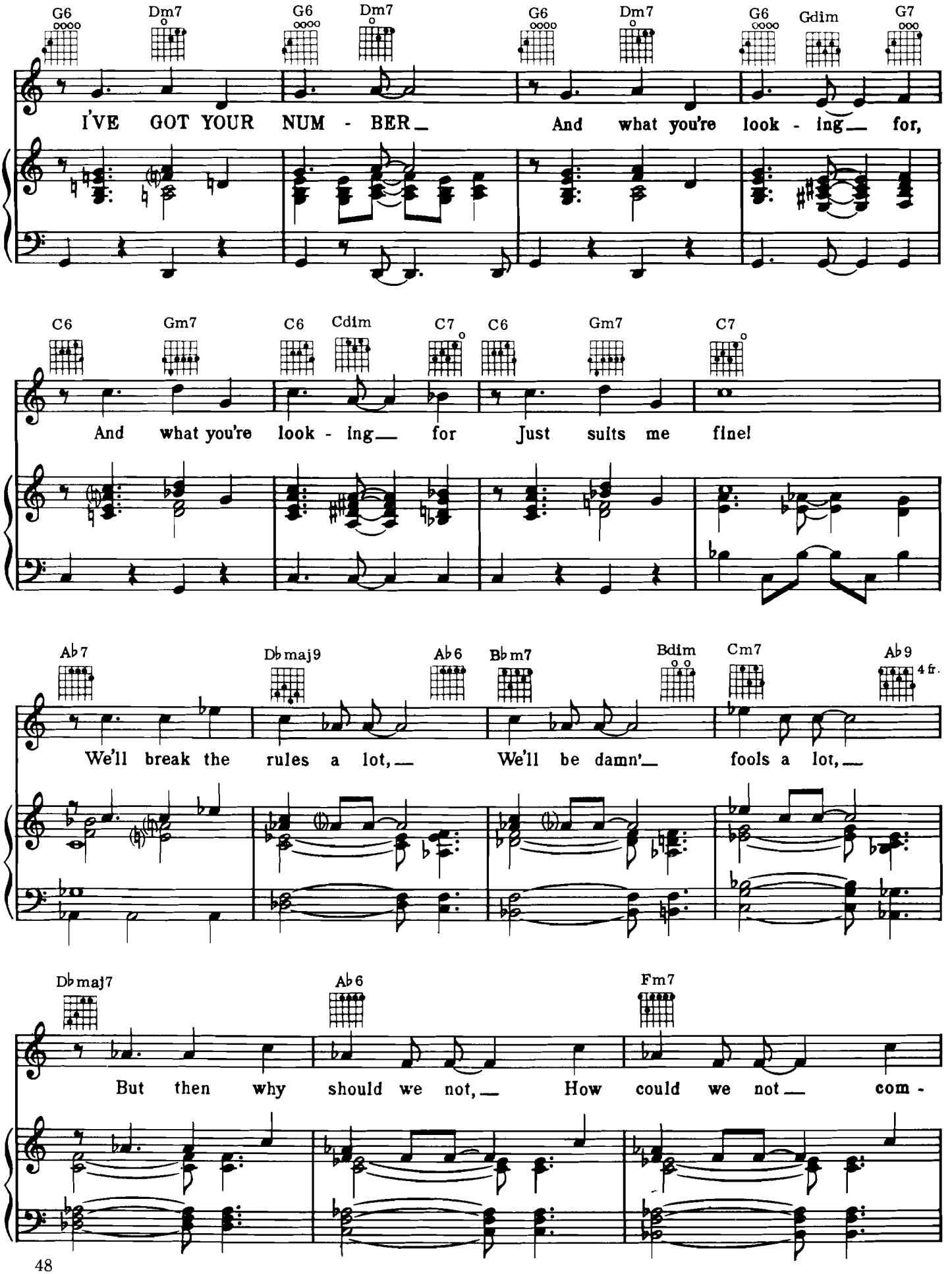
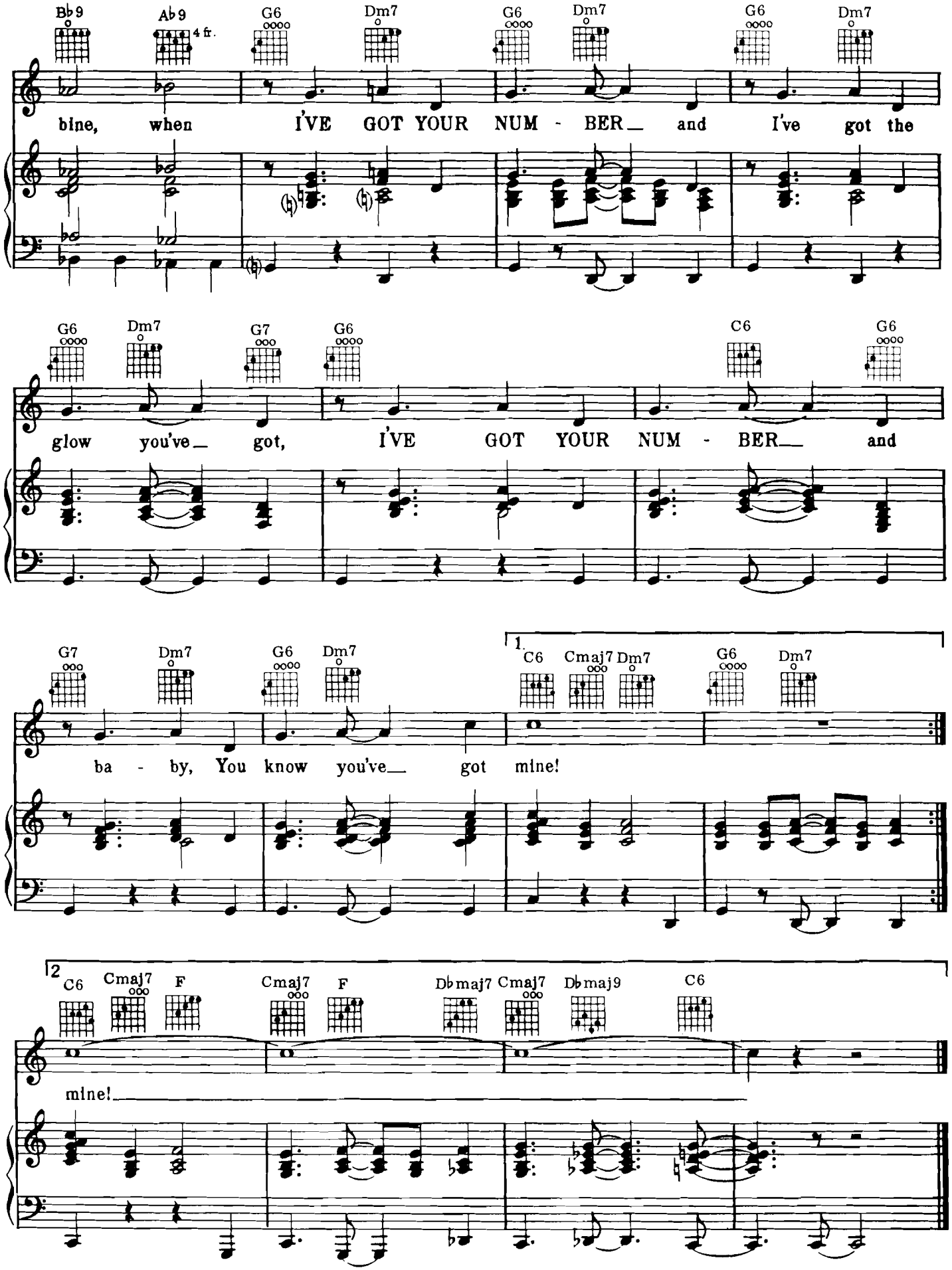
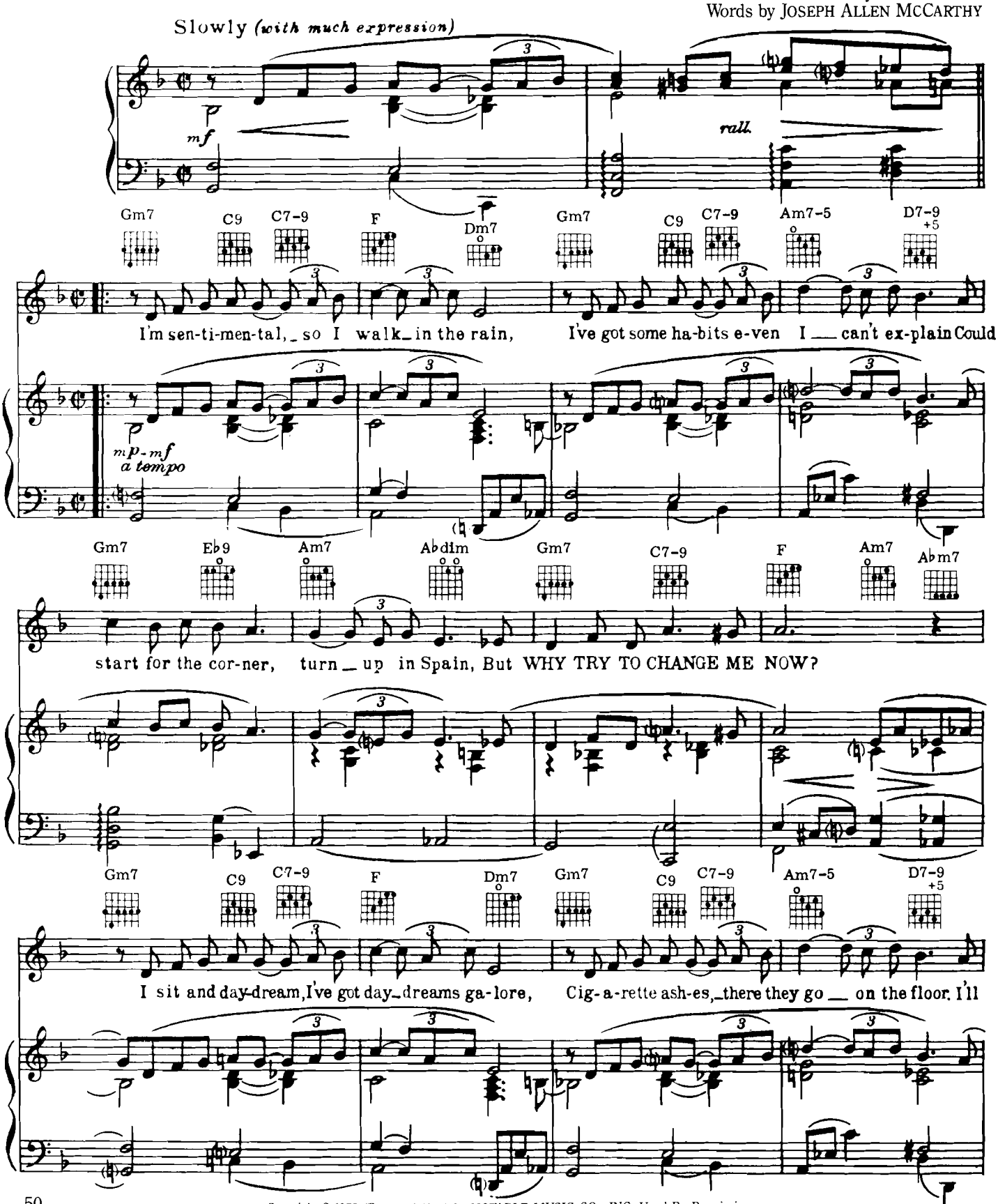
Refrain

G6 Dm7 G6 Dm7 G6 Dm7 G6 Gdim G7
I'VE GOT YOUR NUM - BER, I know you in - side out,
mp - mf
C6 Gm7 C6 Cdim C7 C6 Gm7 C7
You ain't no Ea - gle Scout, You're all at seal
Ab7 Dbmaj7 Ab6 Bbm7 Ab 4 fr.
Oh, yes, you'll brag a lot, Wave your own flag a lot,
E9 E7-9 Amaj7 D9 Bbm7 Eb9
But you're un - sure a lot, You're a lot like me. Oh,

G6 Dm7 G6 Dm7 G6 Dm7 G6 Gdim G7
I'VE GOT YOUR NUM - BER_ And what you're look - ing_ for,
C6 Gm7 C6 Cdim C7 C6 Gm7 C7
And what you're look - ing_ for Just suits me fine!
Ab7 Dbmaj9 Ab6 Bbm7 Bdim Cm7 Ab9 4fr.
We'll break the rules a lot,_ We'll be damn'_ fools a lot,_
Dbmaj7 Ab6 Fm7
But then why should we not,_ How could we not_ com -

Bb9
Ab9
4 fr.
G6
Dm7
G6
Dm7
G6
Dm7
bine, when I'VE GOT YOUR NUM - BER_ and I've got the
G6
Dm7
G7
G6
C6
G6
glow you've_ got, I'VE GOT YOUR NUM - BER_ and
G7
Dm7
G6
Dm7
1.
C6
Cmaj7
Dm7
G6
Dm7
ba - by, You know you've_ got mine!
2.
C6
Cmaj7
F
Cmaj7
F
Dbmaj7
Cmaj7
Dbmaj9
C6
mine!

Why Try To Change Me Now

One of the loveliest ballads of the 50's, it was recorded by Frank Sinatra, Nat "King" Cole and Eydie Gormé among others.

Music by CY COLEMAN
Words by JOSEPH ALLEN MCCARTHY

Slowly (with much expression)
mf
rall.
Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Am7-5 D7-9 +5
I'm sen-ti-men-tal, so I walk in the rain, I've got some ha-bits e-ven I can't ex-plain Could
mp-mf a tempo
Gm7 Eb9 Am7 Abdim Gm7 C7-9 F Am7 Abm7
start for the cor-ner, turn up in Spain, But WHY TRY TO CHANGE ME NOW?
Gm7 C9 C7-9 F Dm7 Gm7 C9 C7-9 Am7-5 D7-9 +5
I sit and day-dream, I've got day-dreams ga-lore, Cig-a-rette ash-es, there they go on the floor. I'll

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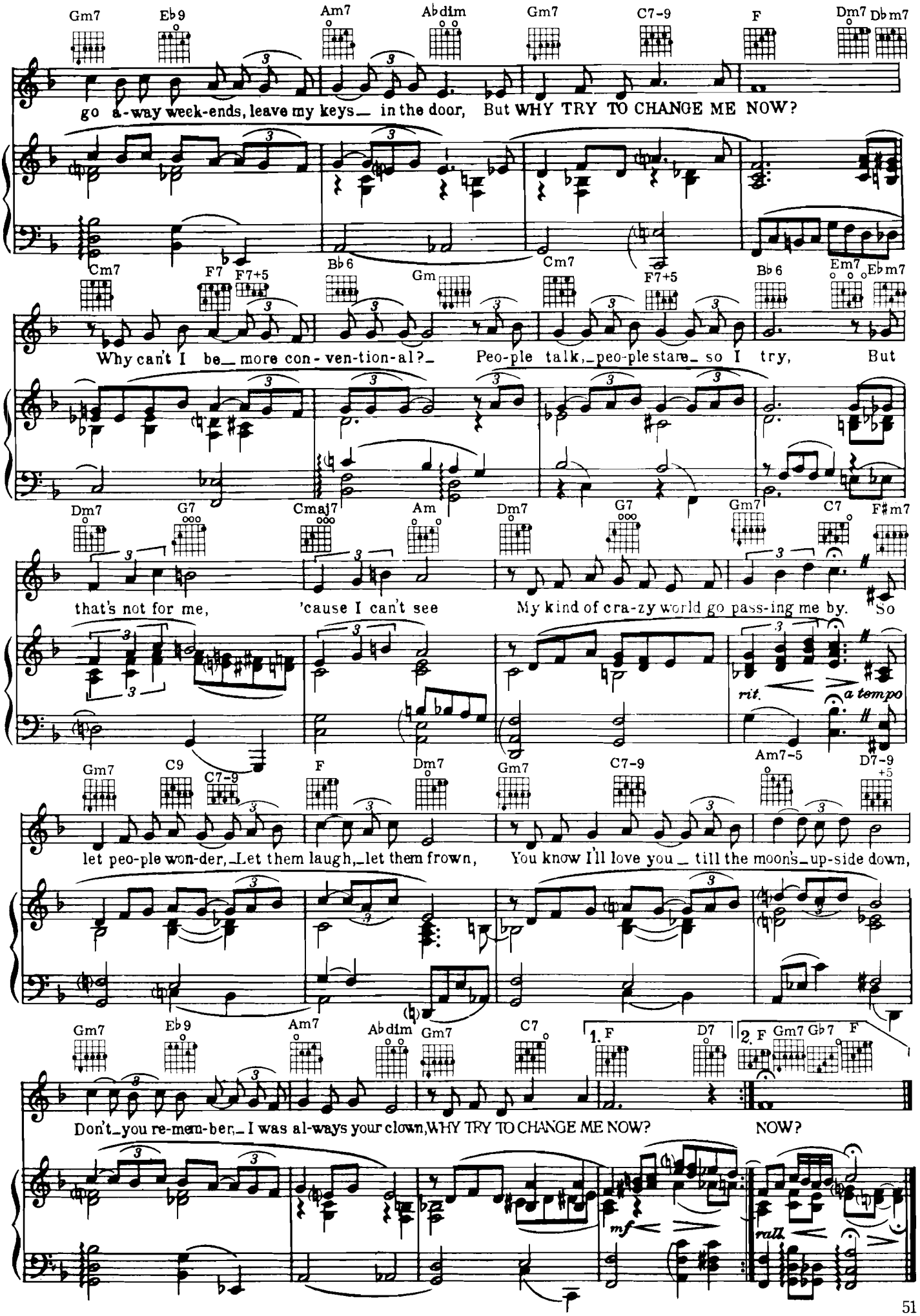
Gm7 Eb9 Am7 Abdim Gm7 C7-9 F Dm7 Dbm7
go a-way week-ends, leave my keys_ in the door, But WHY TRY TO CHANGE ME NOW?
Cm7 F7 F7+5 Bb6 Gm Cm7 F7+5 Bb6 Em7 Ebm7
Why can't I be_ more con-ven-tion-al?_ Peo-ple talk,_peo-ple stare_ so I try, But
Dm7 G7 Cmaj7 Am Dm7 G7 Gm7 C7 F#m7
that's not for me, 'cause I can't see My kind of cra-zy world go pass-ing me by. So
rit. a tempo
Gm7 C9 C7-9 F Dm7 Gm7 C7-9 Am7-5 D7-9 +5
let peo-ple won-der,_Let them laugh,_let them frown, You know I'll love you _ till the moon's_up-side down,
Gm7 Eb9 Am7 Abdim Gm7 C7 1. F D7 2. F Gm7 Gb7 F
Don't_you re-mem-ber,_I was al-ways your clown,WHY TRY TO CHANGE ME NOW? NOW?
mf rall.

Tony Bennett

Firefly

Another hit single recorded by Tony Bennett, his rendition reached the top 20 on the charts in 1958. It has become a favorite, as have many of Cy Coleman's songs, of jazz performers throughout the world.

Music by CY COLEMAN
Words by CAROLYN LEIGH

Moderately, With A Beat

F7 B♭6 D♭dim F7 Cm7 F7 Gm7 A♭dim F7 B♭ Cm7

I call her FI-RE-FLY_ 'cause oh my she ra - di-ates

mf

B♭ B♭6 D♭dim F7 B♭dim F7 B♭ Cm7

moon - glow_ Want's none_ of that noon - glow_ She starts to glit-ter when the

B♭ D♭dim F7 Cm7 F7 Gm7 A♭dim F7 B♭ Cm7 B♭ B♭6 Fm

sun goes down'bout eight P. M._ It's may-hem she switch - es those brights up_

G7 Dm7 G7 C7 F♯7 B♭ C7 F7 B♭ Am7-5

lights up and gives me a call_"Hey, take me to the fi - re-flies' ball!" But when I

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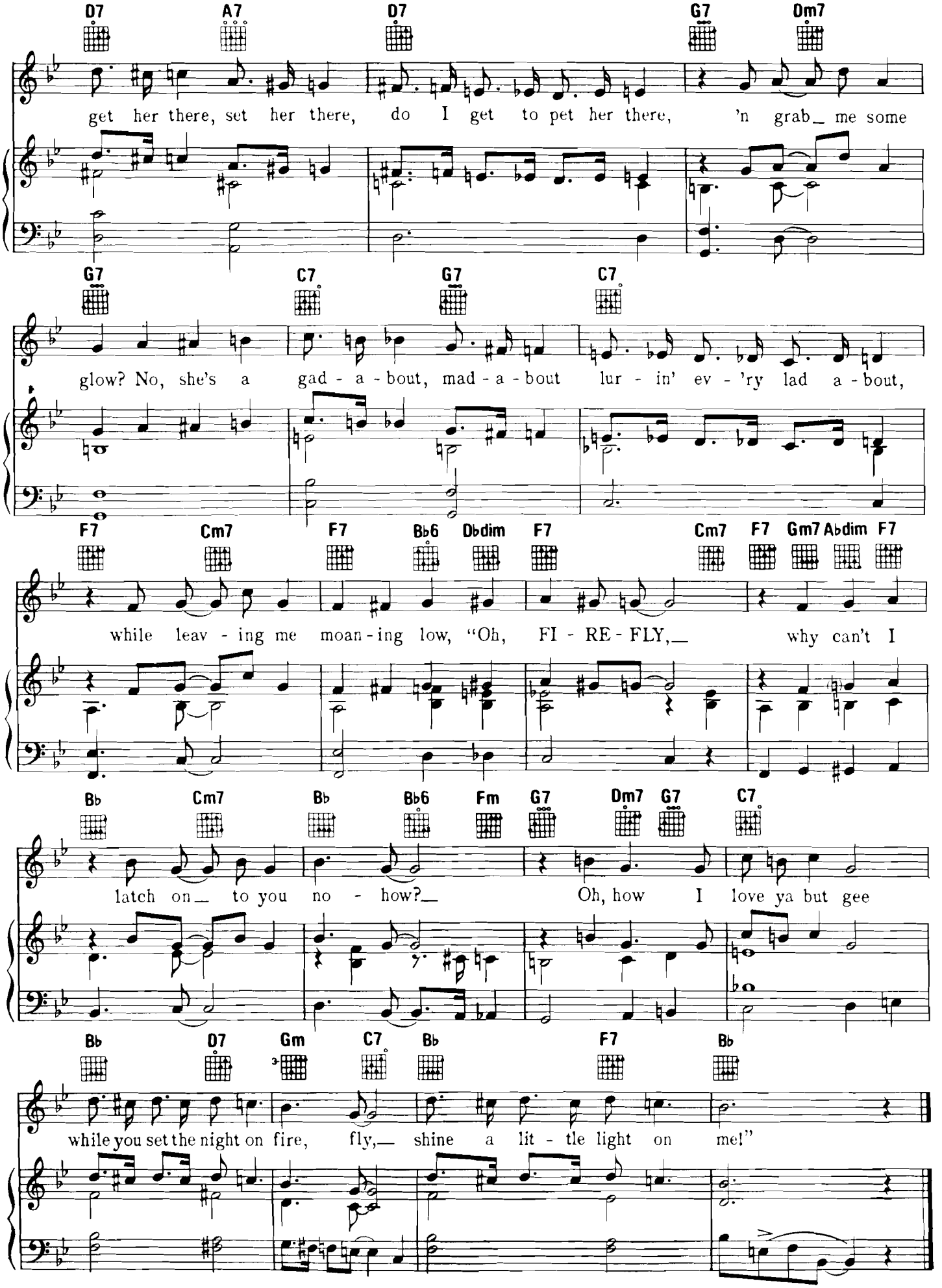
D7 A7 D7 G7 Dm7
get her there, set her there, do I get to pet her there, 'n grab_ me some
G7 C7 G7 C7
glow? No, she's a gad - a - bout, mad - a - bout lur - in' ev - 'ry lad a - bout,
F7 Cm7 F7 B♭6 D♭dim F7 Cm7 F7 Gm7 A♭dim F7
while leav - ing me moan - ing low, "Oh, FI - RE - FLY,_ why can't I
B♭ Cm7 B♭ B♭6 Fm G7 Dm7 G7 C7
latch on_ to you no - how?_ Oh, how I love ya but gee
B♭ D7 Gm C7 B♭ F7 B♭
while you set the night on fire, fly,_ shine a lit - tle light on me!"

The Brill Building

Home Of Tin Pan Alley

by Milton Drake

The front doors of the Brill Building, which served as an entrance to the wonderful world of Tin Pan Alley.

George Gershwin once wrote, "Tin Pan Alley, in a word, is a unique phenomenon, and there is nothing in any other country of the world to compare with it. New York, being the musical and theatrical center of the nation, where most songs are made, naturally gave rise to the Alley . . ."

From the day its doors first opened, 1619 Broadway, the Brill Building, became Tin Pan Alley. The music business, which had germinated on the Bowery and Canal Street in the 1890s, and then clambered up through 14th Street, 23rd Street, 28th and 42nd Street in the teens and twenties, finally centered itself in the Brill Building, the big white edifice at the corner of 49th Street and Broadway, at the close of the 1920s.

The builder, it is said, had wanted to erect the world's tallest skyscraper. But even with the help of his partners, the wealthy Brill family, he could not accumulate the capital required. The ten-story brick structure now standing is what remains of his dream. Instead, he made it a memorial to his young son, who had succumbed to leukemia. The boy's sculpted head rests in a niche above the Broadway entrance to the building.

In their rush to re-develop the area, builders are threatening to wreck the Brill. Those of us who appreciate the history of the house and the activity that it made possible have petitioned the City Landmarks Preservation Commission (NYCLPC) to designate the Brill Building an Historic Landmark, thus protecting it from the wrecker's ball. The NYCLPC is a body of volunteer civic-minded professionals, serving on the dollar-a-year basis. Its president is a mayoral appointee who receives a city commissioner's salary. The governing commission's size is variable, and currently numbers more than twenty. They alone make the "Landmark" decisions. They include architects, historians, builders, lawyers, bankers, artists, designers, and city-planners.

On the subject of the Brill Building the Commission seems to be split down the middle. The present owner is (of course) fighting an Historic Site designation. Among other arguments he contends that songs were not *written* in 1619 Broadway, but only *published* there! As if that would not be reason enough to commemorate that fountainhead of New York's great contributions to America's Twentieth Century culture.

However, as a workaday denizen of that shiny-white cradle of America's music heart for more than thirty years, I can attest to the fact that more of the nation's songs were written in those Brill piano rooms and Pentagon-like corridors than in all the living-rooms and studios from Manhattan to Malibu. At one time or another I have seen Johnny Mercer, Russell Bennett, Mack Gordon, Harold Arlen, Oscar Hammerstein, Yip Harburg, Hoagy Carmichael, Billy Rose, Sammy Cahn, Fats

This beautifully sculpted head of the builder's son looks out on New York City's famed Broadway.

Waller, Mitch Parrish, and Duke Ellington working on songs there. As well as the countless less-publicized geniuses who have kept millions of people singing, dancing, and whistling throughout the world, in peacetime and war. They have gifted each of those millions with a particular love song to treasure their lives through. The publishers' outer offices have been like songwriter "marketplaces" where chance meetings between individual composers and lyricists have resulted in thousands of the world's cherished songs.

With historic Times Square being razed to make way for the ambitions of the likes of the Trumps and the Zekendorfs, it is no wonder that hungry eyes are ogling that valuable corner of Broadway and 49th Street. But we who have lived and loved the Brill Building must not lose by default. The money men are working behind the scenes. We must get our story out to the song-loving public in spectacular ways – in the press and on TV. The Brill must not die!

Ed. Note: Anyone wishing to support the move to have the Brill Building declared an Historic Landmark should write to the New York City Landmarks Preservation Commission, 225 Broadway, 23 Floor, New York, NY 11007.

Composer/author Milton Drake has made his musical mark on Broadway, in Hollywood and TV, and with pop songs. His song credits include *Fuzzy Wuzzy, Kiss Me Sweet;* lyrics for *Champagne Waltz, Mairzy Doats, Java Jive, Nina Never Knew;* Scores for the Broadway shows *Folies Fantastique, I Loved You Wednesday;* and his scores for films/TV productions include *Li'l Abner, My Little Chickadee* and *For Whom The Bell Tolls.*

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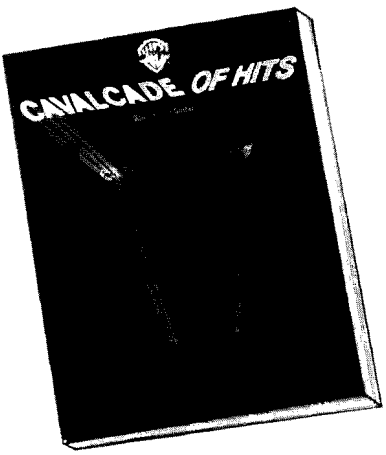

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Here are such classics as *You Go To My Head, The Man That Got Away, Am I Blue, The More I See You, Anything Goes, Evergreen, About A Quarter To Nine, 'S Wonderful, The Summer Knows, Secret Love, How Do You Keep The Music Playing, The Thorn Birds Theme, September In The Rain, You're Gonna Hear From Me, Days Of Wine And Roses* and so much more!

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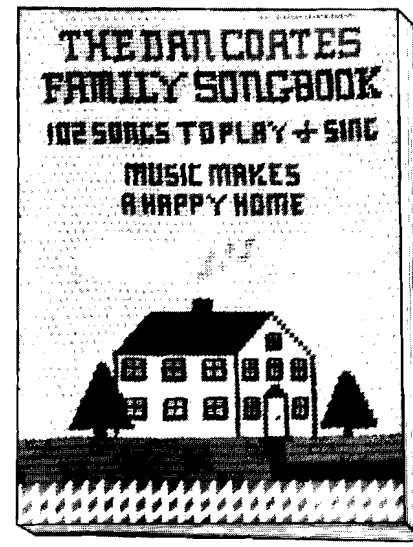

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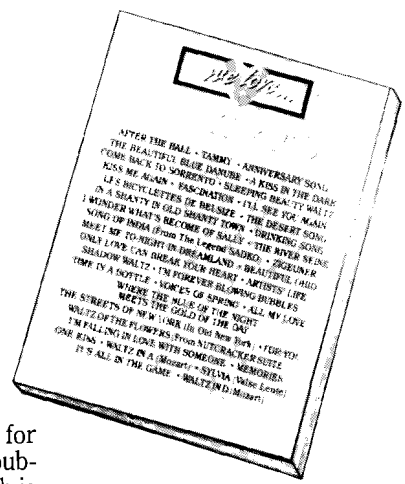
Waltzes, Waltzes, Waltzes


We Love...
AFTER THE BALL • TAMMY • ANNIVERSARY SONG
THE BEAUTIFUL BLUE DANUBE • A KISS IN THE DARK
COME BACK TO SORRENTO • SLEEPING BEAUTY WALTZ
KISS ME AGAIN • FASCINATION • I'LL SEE YOU AGAIN
LES BICYCLETTES DE BELSIZE • THE DESERT SONG
IN A SHANTY IN OLD SHANTY TOWN • DRINKING SONG
I WONDER WHAT'S BECOME OF SALLY • THE RIVER SONG
SONG OF INDIA (From The Legend SADKO) • ZIGEUNER
MEET ME TONIGHT IN DREAMLAND • BEAUTIFUL (ARIA)
ONLY LOVE CAN BREAK YOUR HEART • ARTISTS' LIFE
SHADOW WALTZ • TM FOREVER BLOWING BUBBLES
COME TO A BOTTLE • VOICES OF SPRING • ALL MY LOVE
WHERE THE BLUE OF THE NIGHT
MEETS THE GOLD OF THE DAY
THE STREETS OF NEW YORK (In Old New York) • I DIG YOU
WALTZ OF THE FLOWERS (From NUTCRACKER SUITE)
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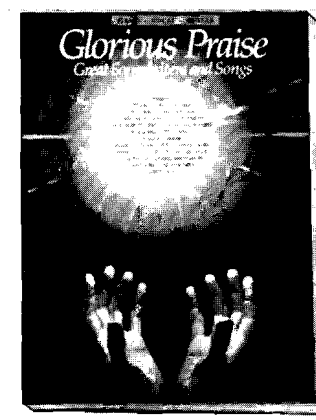
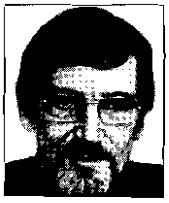
Glorious Praise



Here is a spectacular collection of contemporary gospel songs recorded by Amy Grant, Sandi Patti, Jimmy Swaggart, Bill Gaither Trio, First Call and others. These great songwriters have included their very special works to make each selection a real joy. Includes *As We Sail To Heaven's Shore, Christmas Hymn, We Are So Blessed, Find A Way, Unshakable Kingdom, Lamb Of Glory, Friends, Holy Ground, O Magnify The Lord* and so much more!

Glorious Praise is published by Hal Leonard Publishing Corporation. It is available for $10.95 plus $2.25 postage & handling (make checks payable to Songbooks Unlimited) from: Glorious Praise, Dept. GO-01-39, 352 Evelyn Street, PO Box 908, Paramus, NJ 07653-0908.

"We're looking for people to write children's books"



"Writing for children is the perfect way to begin," says the author of 53 children's books. "Your ideas come right out of your own experience. And while it's still a challenge, it's the straightest possible line between you and publication—if you're qualified to seek the success this rewarding field offers."

An old mansion, deep in the Connecticut woods, is the home of The Institute of Children's Literature.

By Alvin Tresselt, *Dean of Faculty*

IF YOU WANT TO WRITE AND GET published, I can't think of a better way to do it than writing books and stories for children and teenagers. Ideas flow naturally right out of your own life experience. While it's still a challenge, the odds of getting that first unforgettable check from a juvenile publisher are better than they are from any other kind of publisher I know.

Later on, you may get other checks from other publishers. But right now, the object is to begin—to break into print—to learn the feeling of writing and selling your work and seeing your name in type. After that, you can decide if you want your writing to take another direction.

But after 30 years of editing, publishing, and teaching—and 53 books of my own—I can tell you this: You'll go a long way before you discover anything as rewarding as writing for young readers.

Your words will never sound as sweet as they do from the lips of a child reading your books and stories. And the joy of creating books and stories that truly reach young people is an experience you'll never have anywhere else.

The soaring children's market

But, that's not all. The financial rewards go far beyond most people's expectations because there's a surprisingly big market out there for writers who are trained to tap it. More than $1 *billion* worth of children's books are purchased annually and some 4,000 diffferent titles share in this bonanza—many by new authors.

Of approximately 500 publishers of books related to children, over 300 of them welcome manuscripts from aspiring writers. And over 400 magazines rely on freelancers to fill their issues. You can imagine how much writing *that* takes!

Yet two big questions bedevil nearly every would-be writer: "Am I really qualified?" and "How can I get started?"

"Am I really qualified?"

This is our definition of a "qualified person": It's someone with an aptitude for writing who can take constructive criticism, learn from it, and turn it into a professional performance. That's the only kind of person we're looking for. The reasons are simple: Our reputation is built on success, and, if prospective students don't have the earmarks of success, we probably can't help them. And we tell them so. It's only fair to both of us.

To help us spot potential authors, we've developed a revealing test for writing aptitude. It's free, and we don't charge for our evaluation. But no one gets into The Institute without passing it. Those who pass and enroll receive our promise: You will complete at least one manuscript ready to submit to a publisher by the time you finish the Course.

One-on-one training with your own instructor

I've learned a lot about writing for children and I love it. Now I'm passing my knowledge on to my students so they can profit from it. When I'm not writing my own books I spend my time at The Institute of Children's Literature, a workshop for new writers that does one thing and does it better than any other educational institution I know of: It trains qualified people to write for young readers.

This is the way I work with my students, and my fellow instructors—all of whom are experienced writers or editors—work more or less the same way.

Learn at your own pace

When you're ready—at your own time and your own pace— you send your assignment to me and I read it and I reread it to get everything out of it you've put into it.

Then I edit your assignment just the way a publishing house editor would—if he had the time. I return it along with a detailed letter explaining my comments. I tell you what your strong points are, what your weaknesses are, and just what you can do to improve. It's a matter of push and pull with each assignment. You push and I pull and between us both, you learn to write.

"—my dream come true!"

This method really works. I wouldn't spend five minutes at it if it didn't. The proof of the pudding is that many students break into print even before they finish the course.

"The thing that gives me the most satisfaction" writes Brandy S. Wells, Greensboro, MD, "is the idea that my story will be read by 150,000 Sunday school children—my dream come true."*

"Seeing my story in print, and knowing that some child out there is reading it and maybe enjoying what I have to say is all the reward I'll ever want," says Win Simpson, New Providence, NJ.

"My how-to article that sold to 4-H Magazine for $75 was my rewrite of a Course assignment," says Jeanne Shoemaker, Birmingham, AL. "My beloved instructor has made this Course one of the highlights of my adult life!"

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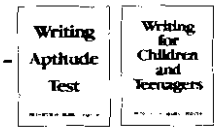
There is no obligation.



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Alvin Tresselt was Vice President and Executive Editor of Parents' Magazine Press, the first editor of *Humpty Dumpty's Magazine for Children*, and a board member of the Author's Guild. His 53 books for young readers have sold over two million copies.

*The testimonials in this ad were provided without remuneration and voluntarily by The Institute's students between 1985 and 1988.

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And we'll even make you this bet...

Maybe you still believe it's beyond your reach.

But Perfect Pitch is as easy as naming colors!

PERFECT PITCH is your *natural ability* to recognize any tone or chord BY EAR.

You may not realize it, but this powerful hearing tool is *already in your ear.* You just need to discover it!

Try this: Have a friend play a tone for you. Without looking, *can you name it?*

With Perfect Pitch you can!

Now have your friend play a chord. Is it G major. . . D major. . . F# major?

Perfect Pitch can tell you *immediately.*

In fact, with just a few ear-opening instructions, we bet YOU will begin to name pitches by ear—*regardless of your current ability*—and we can prove it!

Why you need Perfect Pitch

Isn't it ironic that you work with pitches *constantly,* but can't recognize them by ear? Unless you're *intimately familiar* with the sound of each tone, how can you expect to produce your best music?

With Perfect Pitch you feel *at home* with all tones because *you know each one by ear.* You can even *sing* any pitch straight from memory!

With hearing this good you can:

- Find the tones you want *by ear*—instead of searching by hand!
- Copy chords straight off the radio!
- Hear the music mentally as you read it off the page—*without* touching a tone!
- Identify the key of a piece by ear alone!

And much more!

Perfect Pitch is the one hearing skill that gives you command of the entire musical language.

Why? Because *all music is composed of pitches.* Your full potential to play by ear, improvise, compose, arrange, perform, and enjoy music is ROOTED in your ability to *hear and evaluate pitches.*

Even with years of training and the finest instrument, the bottom line in music is this: *your skill depends most on your ability to hear.*

Perfect Pitch *maximizes* your hearing so your creativity can soar. Your performance automatically improves, your confidence grows, and every song you play takes on a whole new dimension of richness and enjoyment.

Shattering the Myth

Most musicians were told at some point that only a select few are born with Perfect Pitch. Not true!

David L. Burge revolutionized that idea when he showed how *easy* Perfect Pitch is *once you know how to listen.*

His **Perfect Pitch Ear-Training SuperCourse™** is now regarded by top educators as the #1 course all musicians must hear. It's used by symphony members, pop artists, music lovers,

schools, colleges, and musicians in over 50 countries.

"Color Hearing"

According to David Burge, Perfect Pitch is *Color Hearing*. This means that each pitch has its own "sound color" which your ear can learn to recognize.

Color Hearing does *not* mean you associate *visual* colors to tones (like red to F#). Instead, your ear learns the distinct *sound* quality, or *color* of each pitch.

It's easy—and you don't even have to read music!

Here's the Bet:

Order the **Perfect Pitch Ear-Training SuperCourse™** and listen to the first two tapes.

We bet you will *immediately* hear the Perfect Pitch colors that David explains to you. These pitch colors will enable you to start naming tones yourself—by ear!

If you don't hear the pitch colors *right away,* we lose. Simply return your course for a *full refund—and keep the valuable bonus cassette we'll send with your order FREE.*

Your bonus cassette introduces **Relative Pitch**—the ability to hear pitch *relationships*. David demonstrates how Relative Pitch and Perfect Pitch work together: Perfect Pitch tells you exact pitches, Relative Pitch tells you how tones combine to create a total musical sound.

The information on this 90-minute tape is worth many times its $14.95 value, but it's yours *FREE* just for *trying out* the **Perfect Pitch Ear-Training SuperCourse™!**

Join thousands of musicians who have already taken the Perfect Pitch course:

- "It is wonderful. I can truly hear the differences in the color of the tones." *D. Pennix*
- "In three short weeks I've noticed a vast difference in my listening skills." *T. Elliott*
- "I can now hear and identify tones and the key in which a song is played just by hearing it. When I hear music now it has much more definition, form and substance than before. I don't just passively listen to music anymore, but actively listen to detail." *M. Urlik*
- "I heard the differences on the initial playing, which did in fact surprise me. I think it is a breakthrough in all music." *J. Hatton*
- "It's like hearing in a whole new dimension." *L. Stumb*
- "Although I was at first skeptical, I am now awed." *R. Hicks*
- "I wish I could have had this 30 years ago!" *R. Brown*
- "Fascinating—because for me it touches the core of musical perception." *D. Stockhammer*
- "This is absolutely what I have been searching for." *D. Ferry*
- "Learn it or be left behind." *P. Schneider...*

The Bet Continues...

We bet you *will* hear the Perfect Pitch colors—and be excited! But your first taste is only the beginning. With just a *few minutes* of daily listening your Perfect Pitch will naturally unfold.

Try out the simple listening techniques in your **Perfect Pitch Handbook** (included). You must be completely satisfied with your experiences or simply return the Course within 40 days for a full refund, *no questions asked.*

If you choose to keep your Course, listen to the remaining two cassettes for special follow-up instructions.

Whatever you do, you keep the bonus cassette on Relative Pitch as your FREE gift!

Is this offer stacked in your favor or what?

How can we make this daring offer?

We've been able to guarantee David Burge's Perfect Pitch course for years—because IT WORKS!

Experience has shown us that 99% of musicians do hear the beginning stages of Perfect Pitch—*immediately!* The rest usually hear it after listening a little more closely.

With this instant success rate, it's no wonder we get so few returns.

Will YOU hear in Perfect Pitch?

We *guarantee* you will. Experience Perfect Pitch *yourself* at NO RISK and find out how it can work for YOU!

*Call now **(515) 472-3100** to order your* **Perfect Pitch Ear-Training SuperCourse™** (with FREE bonus tape). Or clip and mail the order form NOW!

The **PERFECT PITCH EAR-TRAINING SUPERCOURSE™** is for all musicians/ all instruments, beginning and advanced. *No music reading skills required.* Includes easy handbook with 4 audio cassettes, plus *free bonus cassette* on Relative Pitch.

☐ **O.K., YOU'RE ON!** Prove to me that I can hear in Perfect Pitch. Send me David L. Burge's **Perfect Pitch Ear-Training SuperCourse™** on a *trial basis.*

I will listen to the first two cassettes. I must *immediately* hear the Perfect Pitch colors or I may return the Course for a full prompt refund and *keep the bonus tape on Relative Pitch, FREE.*

Or I can use the handbook and continue the Course on a 40-DAY TRIAL BASIS. I must feel I am gaining valuable hearing skills *and* be completely satisfied with my experiences or I may return the Course within 40 days for a full prompt refund *(but I keep the bonus tape just for trying out the Course).*

If I decide to keep the Course I may listen to the remaining two cassettes for additional advanced instructions.

Enclosed is $65 plus $4 shipping.

☐ I'm not ready to order yet. Please send me a Perfect Pitch Report with more info. Enclosed is $1 (credited towards Course price if I should order later).

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"If They Could See Him Now!"

by Sammy Cahn

My typewriter floweth over; last issue Jule Styne and this issue Cy Coleman! What makes me an authority on BOTH these extraordinary composers is, "I've been in the room with them!" Meaning we have written together. You can only know the full capacity of the creator when you have written with them.

Cy Coleman is the total professional. Cy goes to the piano to create and he always does, as this issue attests. If a man in a lifetime of writing can create just one or two great standards, he has made his contribution beyond most, so think of all the standards herein. Let us begin with *The Best Is Yet To Come.* If ever I do a show called "And Then I WISH I wrote . . .," it would start with this incredibly great standard. While I am at it, I will say for Cy that he also has the impeccable talent of picking gifted lyrists, and he had the *most* gifted in the late Songwriter's Hall of Famer, Carolyn Leigh. I have just gone over the lyric and I cannot find a syllable that doesn't fit or rather sit under a great note. From Carolyn Leigh to Dorothy Fields is merely going from the sublime to the sublimer! (Do you need a rhyme for 'rhymer'?) The lyrics to *Big Spender* are pure Dorothy Fields, as are the lyrics for *If My Friends Could See Me Now.*

I have to stop here to speak of Cy Coleman the performer. I, who most modestly think of myself as a 'lethal' song-demonstrator, say without hesitation that I tip my hat to Cy. No one sings a song quite like the fellow who wrote it. I am speaking of those without voice and/or pianistic skills – meaning me – so you can imagine the overpowering effect that Mr. Coleman brings about when he sits at the piano and takes the microphone. I hear, even as I type this, that a new Cy Coleman piano album is being produced. I advise you to watch for it; I am going to order mine now!

Cy Coleman has written primarily for the theatre. His reviews are all raves and deservedly so. His 'pop' songs are among the most played (which I guess makes them 'pop' songs). *Why Try To Change Me Now* and *I'm Gonna Laugh You Right Out Of My Life* are songs written with another great word-crafter, Joseph A. McCarthy.

All of these songs, by the way, are 'singer's songs.' It is almost as if the singer knows the songs were written by a writer who sings and as I have already said, Mr. Coleman breaks the cardinal songwriter rule, HE ACTUALLY SINGS!!!

I know many students of words and music subscribe to SMM and I have been in touch with many of them via this column. I would tell them to really study this issue for the work of Cy Coleman and the people who put the words to his notes. Study *Firefly* (I owe Carolyn Leigh a great apology, although I am sure she would think it a compliment. I would have wagered anything that the lyrics to *Firefly* were by Johnny Mercer!). Study *Real Live Girl,* study *I've Got Your Number.* What I am saying is study this issue because you are studying the ultimate in the creativity of words and incomparable music.

I have saved the song *At My Side* to close with because I have always felt that Mr. Coleman was more than just a composer but, as important, an editor of the lyrics. Mr. Coleman has written words AND music, and he can 'throw a line' to the lyric writer, which he did with me on more than one occasion. He pitched in with A. E. Hotchner, a gifted writer of best-seller books, on this beautiful ballad, hence the shared credits for the lyrics.

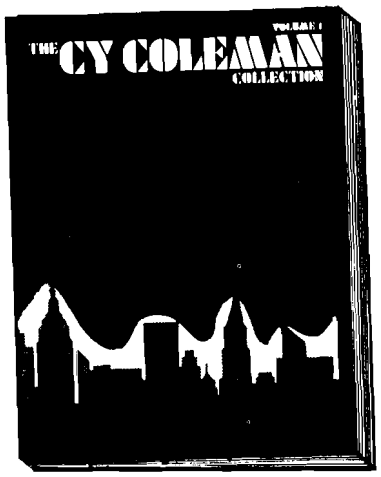
As you all have come to know, among my most pleasurable activities is the writing of special lyrics for special people and here is one for Cy Coleman, one of the MOST special people –

"If They Could See Him Now!"
Chorus: (With great admiration!)

If they could see him now
Those many friends of his
They'd glow, to know, the special
issue that this is.
You'll understand why Cy is high
on the list
Of songs you hear and simply cannot resist.
There's no one quite like Cy I say
most happily
No one quite can write like Cy,
ASCAP-illy.
His friends would all say Wow!
There's one Cy Coleman,
If his friends could see him now!!!

Hey, Look This Over!

The Cy Coleman Collection



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From "Sweet Charity" to "Barnum," Cy Coleman's musicals have earned a permanent place in the hearts of music lovers the world over. Now, here are 30 of his greatest songs in full arrangements, with complete lyrics and guitar chords!

You'll find his best and most famous tunes, along with lesser-known songs that have made Cy, in the words of critic Clive Barnes, a "gem in Broadway's musical crown." Includes *Join The Circus, Then Was Then And Now Is Now* (written with Peggy Lee), *Where Am I Going* and much, much more!

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continued from page 3

especially the statue of Beethoven. You might want to know that even my mother thought that it was hilarious.

One of the subscribers made a crack about you missing the Women's Revolution. If that woman is reading this letter, I would like to point out that although you have a right to complain, your sarcasm certainly wasn't called for.

But to Sheet Music, I say, "Keep up the good work and good luck to you!"

Musically yours,
Bret D. Snyder
Hutchinson, Kansas

I feel like I belong to a very special club: *Sheet Music* is an inspiration! The November 1988 cover is terrific. I noticed it is a reprint from The Saturday Evening Post 1961. I had my cover professionally framed. I'm glad you have discontinued placing the mailing label directly on the cover. My picture has a dark brown frame with a warm tone to bring out the reds. The cover is surrounded by a blue mat to bring out the blues. The blue mat has a thin black "core" outlining the cover.

I have placed the picture over my Korg 1500 Concert Series piano, which I have been playing three or four hours a day since I bought it in July 1988. I first learned about the Korg from your May 1988 issue, and the Korg sounds great.

Also, I just received *Keyboard Tricks of the Trade*, which you mentioned in the October 1988 Mailbox. That will keep me busy! And thanks for the *Do-It-Yourself Handbook*.

Yours truly,
Laura Dorr
Hazelwood, Missouri

P.S. I hope you will be including *Unforgettable* in an issue soon. It was composed by Irving Gordon. Nat King Cole is still my favorite singer of pop tunes, especially with the Nelson Riddle arrangements.

"Unforgettable" appeared in our November 1977 issue. Maybe it's time for an encore.

The cover to the November (1988) issue of SHEET MUSIC MAGAZINE was great! And Beethoven? Loved It! The cover reminded me of Norman Rockwell's work. It was warm and humorous – not sexist or size-ist. The only thing missing was the little hound dog with his chin toward the ceiling howling, or with his (her?) chin on the floor and paws covering its ears. (But, maybe someone would have criticized that, too.)

From a woman 55 years old with a sense of humor, a small weight problem, and *not* over the hill!

Juanita Batchelder
Bridgton, Maine

I have a request to ask of you. I would like very much to obtain two or three copies of the cartoon by Dick Sargent that appears on the cover of the November 1985 issue of *Sheet Music*. Either you or Mr. Sargent must have the master somewhere and I ask that you use the enclosed envelope to tell me the cost, or to forward this letter to Mr. Sargent.

If all that fails, please tell me the cost to tear the cover off two back issues and send them unfolded to me. Thank you.

Very truly yours,
Laurence W. Davis
Mackinaw City, Michigan

The Curtis Publishing Company holds the rights to this Dick Sargent illustration, but back issues are still available at $2.75 each.

You've done it again with the great November (1988) issue. As a barbershopper, I particularly enjoyed your words under the titles of *By the Light Of The Silvery Moon, Down By The Old Mill Stream* and *I Want A Girl (Just Like The Girl)*.

Harry MacDonnough, Arthur Clough and Harry Von Tilzer created some immortal classic music that is a source of great joy for us all – years and years later.

Sing-cerely,
Jim Tremain
Montreal, Quebec

I can't resist a postscript to your cover controversy (see Mailbox column, January/February 1989 *SMM*); if it's over when the thin lady talks, I guess it's over.

This is my husband and me modeling in Woodie's Elderfest fashion show in Washington (we senior citizens do have fun).

It *was* a great cover.

Bear up,
Audrey Kastris
Vienna, Virginia

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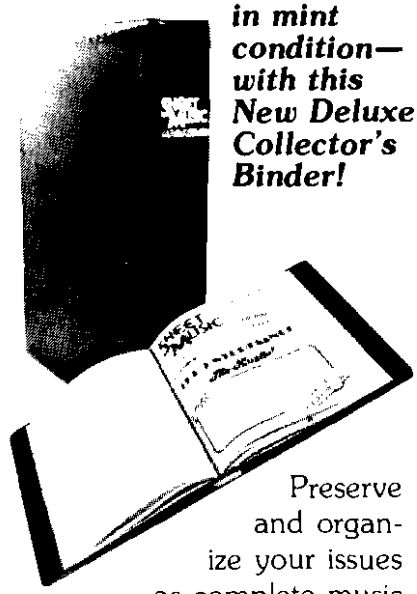

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CLASSIFIED CORNER

Rates: Personal ads offering or seeking songs, pen pals, trades, one-time purchases, etc., are $1.00 per word, $10.00 minimum. Business ads placed by a business and advertising products or services are $2.50 per word, $30.00 minimum. All ads should not exceed a 50-word maximum, including address.

Ads received after the deadline date will be held over and printed in the following issue. The deadline for the next issue is March 16, 1989. All ads must be accompanied by a check and should be addressed to SHEET MUSIC MAGAZINE, Classified Ads Dept., 223 Katonah Ave., Katonah, NY 10536.

BUSINESS ADS

PLAY BY EAR. ANY SONG – QUICKLY! EASILY!! Improvise Like the Masters. Free Information! BATES SCHOOL OF MUSIC-SM, 9551 Riverview Rd., Eden Prairie, MN 55347.

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SINGERS!! SINGERS!! PROFESSIONAL BACKGROUND TRACKS! HUNDREDS HITS! Free Catalog! SINGING SOURCE, 23530 Platina, Suite D, Valencia, CA 91355-2247.

LEARN SONGWRITING – COMPOSE MUSIC. Professional instruction by mail. American Correspondence Institute, Box 31021-T, Cleveland, OH 44131.

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PIANO CHORD BOOK! Play ANY keyboard instantly. Diagrams show where fingers go to make chords. Free Information, S.A.S.E.–Uncle Mario, 1818½ Webster Ave. "G", Los Angeles, CA 90026.

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PERSONAL ADS

WANTED: Sonatina by Alkan. J. Trabue, Box 20641, Columbus, OH 43220.

FOR SALE: Steinway Player Piano Upright. Nice. Asking $6500. (714) 879-9907.

WANTED: Christianson Studio Piano instruction book. Thornley, 3158 Plaza Terrace, Orlando, FL 32803. Call Collect (407) 894-8386.

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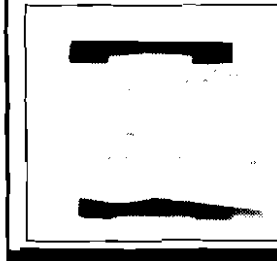

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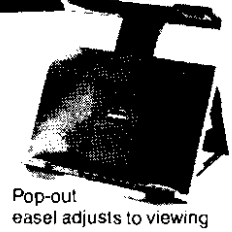

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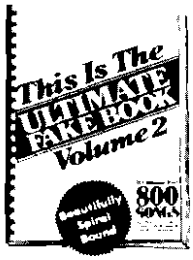

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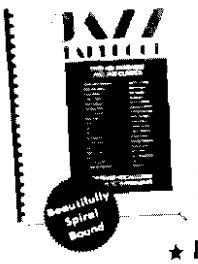

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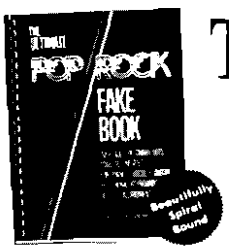

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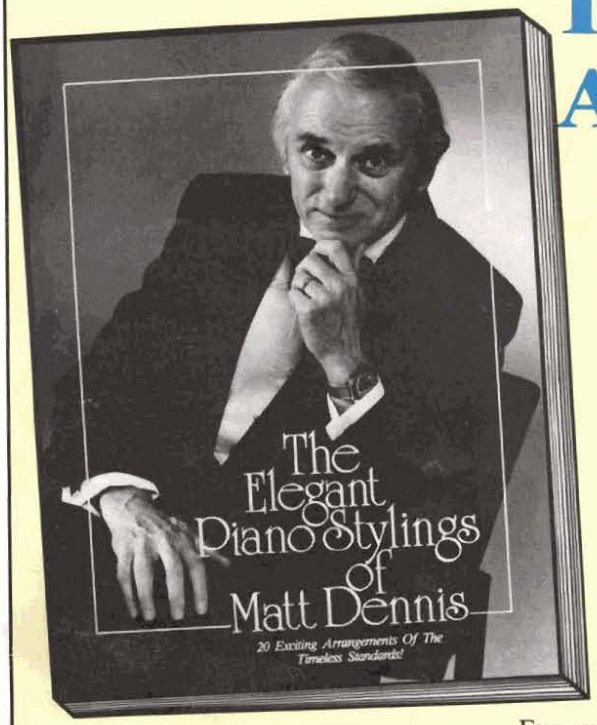

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